

FRETRIDER

CRYO SLEEPERS



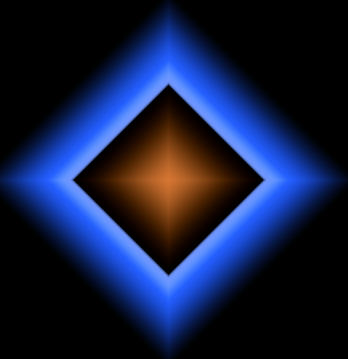
**PLAY IT
LIKE IT IS**

BACKING TRACKS

WITH TABLATURE

**NOTE FOR NOTE
TRANSCRIPTIONS**

CRYO SLEEPERS



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TRANSCRIBED BY PINO DANILO PRESTINENZI
PHOTOGRAPHY BY PINO DANILO PRESTINENZI

(part.1)

Freely ♩ = 180

 $\frac{1}{8}$

13 14 15 16

L-Ct.1

T
A
B

L-Ct.2

(3) 3 5 5 3 3 6 (6) 3 3 3 3 6 5

17 18 19 20

T
A
B

(5) 6 3 3 6 5 6 (6) 8 10 6 8

21 22 23 24

T
A
B

7 7 7 7 (7) (7) (7) (7) (6) (6) (6) (6)

8 (8) 8 5 (5) 7

L-Gt.1

L-Gt.2

25 26 27 28

TAB

5 (5) 3 5 3 3 (3) 3 5

29 30 31 32

TAB

5 3 3 6 (6) 3 3 3 3 6 5 (5) 6 3

33 34 35 36

TAB

3 6 5 6 (6) 8 10 6 8 8

L-Gt. 1

37 38 39 40

TAB

(6) (8) (6) 3 3 (3) (3) (3) 3

L-Gt. 2

let ring ----- 4

TAB

(8) 8\ 5 (5) 3 5 0 5 3 3 3

41 42 43 44

TAB

(3) (3) (3) (3) (3) (3) 3 0 0 3

let ring ----- 4

TAB

5 0 5 5 0 5 5 0 5 5 0 5 3 3 3 3 3 3 3

45 46 47 48

TAB

2 (2) 3 7 7 3 5 (5)

let ring ----- 4

TAB

3 0 3 3 0 3 5 0 5 5 0 5 3 3 3 3 3 3 3

L-Gt.1

49 50 51 52

let ring

TAB

(5) (5) 3 0 0 3 2

3 3 3 3 3 3 3 1 1 1

L-Gt.2

53 54 55 56

let ring

TAB

(2) 3 3 5 3 5 (5) (5)

1 1 1 3 3 3 3 3 3 3

57 58 59 60

let ring

TAB

(5) 3 0 0 3 5 3 3 3 5

3 3 3 3 8 8 8 10 10 12 12

L-Gt.1

61 62 63 64

(5) (5) (5) 0 0 3

L-Gt.2

let ring

5 0 5 5 0 5 5 0 5 5 0 5

3 3 3 3 3 3 3 3 3 3 3 3

65 66 67 68

(2) (2) 3 3 5 3 5 (5)

let ring

10 0 10 12 0 12 5 0 5 5 0 5

8 8 8 10 10 10 3 3 3 3 3 3

69 70 71 72

(5) (5) (6) (6) (6) (6)

let ring

5 0 5 5 0 5 8 0 8 8 0 8

3 3 3 3 3 3 6 6 6 6 6 6

L-Gt.1

73 74 75 76

let ring

TAB

10 0 10 10 5 0 5 5 0 5

8 8 8 8 3 3 3 3 3 3

77 78 79 80

let ring

TAB

5 0 5 5 0 5 8 0 8 8 0 8

3 3 3 3 3 3 6 6 6 6 6 6

81 82 83 84

let ring

TAB

10 0 10 10 10 0 10 17 0 17 15 0 15 13 0 13

8 8 8 8 8 15 15 15 13 13 13 13 13 13 13 13

L-Gt.1

85 86 87 88

let ring -----

TAB

8 0 8 10 0 10 12 0 12 13 0 13

6 6 6 8 8 8 10 10 10 11 11 11

L-Gt.2

let ring -----

TAB

13 0 13 12 0 12 10 0 10 8 0 8

11 11 11 10 10 10 8 8 8 6 6 6

89 90 91

let ring -----

TAB

15 0 15 17 0 17 (17)

13 13 13 15 15 15

let ring -----

TAB

7 0 7 5 0 5 (5)

5 5 5 3 3 3

GROWING SPACE

(part.2)

Music by Pino Danilo Prestinenzi

Moderately Slow Rock ♩ = 100

Sheet music for "GROWING SPACE (part.2)" by Pino Danilo Prestinenzi. The music is in 4/4 time, moderately slow rock tempo (♩ = 100), and features three guitar parts (R-Gt.1, R-Gt.2, R-Gt.3) and a Bass Guitar part. The key signature is B-flat major (two flats).

The score is divided into two systems, each containing four measures. The notation includes standard musical notation (treble and bass clefs, notes, rests, and accidentals) and guitar-specific notation (TAB, fret numbers, and string numbers).

System 1 (Measures 1-4):

- R-Gt.1:** Treble clef, 4/4 time. Measures 1-4 show a sequence of chords and single notes, primarily using the 5th, 4th, and 3rd strings.
- R-Gt.2:** Treble clef, 4/4 time. Measures 1-4 show a sequence of chords and single notes, primarily using the 5th, 4th, and 3rd strings. A "let ring" instruction is present in measure 1.
- R-Gt.3:** Treble clef, 4/4 time. Measures 1-4 are empty.
- Bass Gt.:** Bass clef, 4/4 time. Measures 1-4 show a sequence of chords and single notes, primarily using the 3rd, 2nd, and 1st strings.

System 2 (Measures 5-8):

- R-Gt.1:** Treble clef, 4/4 time. Measures 5-8 show a sequence of chords and single notes, primarily using the 5th, 4th, and 3rd strings.
- R-Gt.2:** Treble clef, 4/4 time. Measures 5-8 show a sequence of chords and single notes, primarily using the 5th, 4th, and 3rd strings. A "let ring" instruction is present in measure 5.
- R-Gt.3:** Treble clef, 4/4 time. Measures 5-8 are empty.
- Bass Gt.:** Bass clef, 4/4 time. Measures 5-8 show a sequence of chords and single notes, primarily using the 3rd, 2nd, and 1st strings.

R-Gt.1

9 10 11 12

TAB

5-5-5-5 5-5-5 3-3-3-3 3-3-3 5-5-5-5 5-5-5 5-5-5-5 5-5-5 6-6-6-6 6-6-6 6-6-6-6 6-6-6 4-4-4-4 4-4-4

3-3-3-3 3-3-3 1-1-1-1 1-1-1 3-3-3-3 3-3-3 3-3-3-3 3-3-3 4-4-4-4 4-4-4 4-4-4-4 4-4-4

let ring-----4

TAB

5-0 5-0 5-0 5-0 3-0 3-0 3-0 3-0 5-0 5-0 5-0 5-0 6-0 6-0 6-0 6-0

3-3 3-3 3-3 3-3 1-1 1-1 1-1 1-1 3-3 3-3 3-3 3-3 4-4 4-4 4-4 4-4

R-Gt.2

R-Gt.3

Bass Gt.

TAB

0 0-0-3-2 (2) 3- 7-3 5 0-0-3-1 (1) 1-1 3-3-3-3 3-3-3

3-XX-3 X-3-X-3-3 1-XX-1 X-1-X-1-1 3-XX-3 X-3-X-3-3 4-XX-4 X-4-X-4-4 1

13 14 15 16

TAB

5-5-5-5 5-5-5 3-3-3-3 3-3-3 5-5-5-5 5-5-5 5-5-5-5 5-5-5 6-6-6-6 6-6-6 6-6-6-6 6-6-6 4-4-4-4 4-4-4

3-3-3-3 3-3-3 1-1-1-1 1-1-1 3-3-3-3 3-3-3 3-3-3-3 3-3-3 4-4-4-4 4-4-4 4-4-4-4 4-4-4

let ring-----4

TAB

5-0 5-0 5-0 5-0 3-0 3-0 3-0 3-0 5-0 5-0 5-0 5-0 6-0 6-0 6-0 6-0

3-3 3-3 3-3 3-3 1-1 1-1 1-1 1-1 3-3 3-3 3-3 3-3 4-4 4-4 4-4 4-4

TAB

3-5-5-5 0-0 0-0-3-5 (5) 3 3-3 5 0-0-3-1 (1) 3

3-XX-3 X-3-X-3-3 1-XX-1 X-1-X-1-1 3-XX-3 X-3-X-3-3 4-XX-4 X-4-X-4-4 1

R-Gt.1

17 18 19 20

TAB

5-55-5 5-55 3-33-3 3-33 5-55-5 5-55 6-66-6 6-66
 5-55-5 5-55 3-33-3 3-33 5-55-5 5-55 6-66-6 6-66
 3-33-3 3-33 1-11-1 1-11 3-33-3 3-33 4-44-4 4-44

R-Gt.2

let ring-----4

TAB

5 0 5 5 0 5 3 0 3 3 0 3 5 0 5 5 0 5 6 0 6 6 0 6
 3-3 3-3 3-33 3 1-1 1-1 1-1 1 3-3 3-3 33 3 4-4 4-4 4-4 4-4

R-Gt.3

let ring----4 let ring----4 let ring----4 let ring-----4

TAB

3 3 3 3 (3) 3 3 3 3 3 3 1 1 1 3 3
 3 3 3 3 (3) 3 3 3 3 3 3 3 3 3 3 3 3
 0 0 0 0 (2) 0 0 0 0 0 0 0 0 0 0 0 0
 3 3 3 3 (3) 3 3 3 3 3 3 3 3 3 3 3 3

Bass Gt.

3-XX-3 X-3-X-33 1-XX-1 X-1-X-1-1 3-XX-3 X-3-X-33 4-XX-4 X-4-X-4-4 1

21 22 23 24

TAB

5-55-5 5-55 3-33-3 3-33 5-55-5 5-55 6-66-6 6-66
 5-55-5 5-55 3-33-3 3-33 5-55-5 5-55 6-66-6 6-66
 3-33-3 3-33 1-11-1 1-11 3-33-3 3-33 4-44-4 4-44

TAB

5 0 5 5 0 5 3 0 3 3 0 3 5 0 5 5 0 5 6 0 6 6 0 6
 3-3 3-3 3-33 3 1-1 1-1 1-1 1 3-3 3-3 33 3 4-4 4-4 4-4 4-4

TAB

3 3 3 3 (3) 3 3 3 3 3 3 1 1 1 3 3
 3 3 3 3 (3) 3 3 3 3 3 3 3 3 3 3 3 3
 0 0 0 0 (2) 0 0 0 0 0 0 0 0 0 0 0 0
 3 3 3 3 (3) 3 3 3 3 3 3 3 3 3 3 3 3

TAB

3-XX-3 X-3-X-33 1-XX-1 X-1-X-1-1 3-XX-3 X-3-X-33 4-XX-4 X-4-X-4-4 1

R-Gt.1

25 26 27 28

TAB

5-5-5-5 5-5-5 3-3-3-3 3-3-3 5-5-5 5-5-5 6-6-6-6 6-6-6

5-5-5-5 5-5-5 3-3-3-3 3-3-3 5-5-5 5-5-5 6-6-6-6 6-6-6

3-3-3-3 3-3-3 1-1-1-1 1-1-1 3-3-3-3 3-3-3 4-4-4-4 4-4-4

R-Gt.2

let ring-----4

TAB

5 0 5 0 5 3 0 3 3 0 3 5 0 5 6 0 6

3-3 3 3-3 3 1-1 1 1-1 1 3-3 3 3-3 3 4-4 4 4-4 4

R-Gt.3

TAB

1-0-0-3-0-0-0-0-0 1-0-0-3-0-0-0-0-0 1-0-0-3-0-0-0-0-0 1-0-0-3-0-0-0-0-0

Bass Gt.

TAB

3-XX-3-X-3-X-3-3 1-XX-1-X-1-X-1-1 3-XX-3-X-3-X-3-3 4-XX-4-X-4-X-4-4-1

29 30 31 32

TAB

5-5-5-5 5-5-5 3-3-3-3 3-3-3 5-5-5 5-5-5 6-6-6-6 6-6-6

5-5-5-5 5-5-5 3-3-3-3 3-3-3 5-5-5 5-5-5 6-6-6-6 6-6-6

3-3-3-3 3-3-3 1-1-1-1 1-1-1 3-3-3-3 3-3-3 4-4-4-4 4-4-4

let ring-----4

TAB

5 0 5 0 5 3 0 3 3 0 3 5 0 5 6 0 6

3-3 3 3-3 3 1-1 1 1-1 1 3-3 3 3-3 3 4-4 4 4-4 4

TAB

1-0-0-3-0-0-0-0-0 1-0-0-3-0-0-0-0-0 1-0-0-3-0-0-0-0-0 1-0-0-3-0-0-0-0-0

TAB

3-XX-3-X-3-X-3-3 1-XX-1-X-1-X-1-1 3-XX-3-X-3-X-3-3 4-XX-4-X-4-X-4-4-1

R-Gt.1

33 34 35 36

TAB

7-7-7-7 7-7-7 5-5-5-5 5-5-5 7-7-7 7-7-7 5-5-5-5 5-5-5 5-5-5-5 5-5-5 3-3-3-3 3-3-3 5-5-5-5 5-5-5 3-3-3-3 3-3-3

let ring-----4

TAB

7-4 7-4 7 5-3 4-5 3-4 7-4 7-4 7 5-3 4-5 3-4

5-5 5-5 5 3-3 3-3 3 5-5 5-5 5 3-3 3-3 3

R-Gt.2

R-Gt.3

TAB

5-00-7-0-0-7-0-7-0-0-80-0-7-0 3-00-5-0-0-3-0 0 0 5-00-7-0-0-7-0-7-0-0-80-0-7-0 3-00-5-0-0-3-0 0 5

3-XX-3 X-3-X-3-3 1-XX-1 X-1-X-1-1 3-XX-3 X-3-X-3-3 1-XX-1 X-1-X-1-1 1

Bass Gt.

37 38 39 40

TAB

7-7-7-7 7-7-7 5-5-5-5 5-5-5 7-7-7 7-7-7 5-5-5-5 5-5-5 7-7-7 7-7-7 5-5-5-5 5-5-5 3-3-3-3 3-3-3 5-5-5-5 5-5-5 3-3-3-3 3-3-3

let ring-----4

TAB

7-4 7-4 7 5-3 4-5 3-4 7-4 7-4 7 5-3 4-5 3-4

5-5 5-5 5 3-3 3-3 3 5-5 5-5 5 3-3 3-3 3

TAB

5-00-7-0-0-7-0-7-0-0-80-0-7-0 3-00-5-0-0-3-0 0 0 5-00-7-0-0-7-0-7-0-0-80-0-7-0 3-00-5-0-0-3-0 0 5

3-XX-3 X-3-X-3-3 1-XX-1 X-1-X-1-1 3-XX-3 X-3-X-3-3 1-XX-1 X-1-X-1-1 1

[illegible]

GROWING SPACE

(part.3)

Music by Pino Danilo Prestinenzi

Moderately Slow Rock ♩ = 100

el.guit.

1 2 3 4

let ring-----4

T
A
B

3 1 0 0 0 1 3 1 0 0 0 1 2 0 0 0 0 2 0 0 0 0

el.bs.

5 6 7 8

let ring-----4

T
A
B

3 1 0 0 0 1 3 1 0 0 0 1 2 0 0 0 0 2 0 0 0 0

1-1-1-1 1-1-1-1 1-1-1-1 5-5-5-5 5-5-5-5 5-5-5-5 5-5

9 10 11 12

let ring-----4

T
A
B

3 1 0 0 0 1 3 1 0 0 0 1 2 0 0 0 0 2 0 0 0 0

1-1-1-1 1-1-1-1 1-1-1-1 5-5-5-5 5-5-5-5 5-5-5-5 5-5

el. guit.

13 14 15 16

let ring-----4

T
A
B

3 2 2 0 0 2 2 3 2 2 0 0 2 2 0 0 0 0 2 0 0 0 0

el. bs.

1-1-1-1 1-1-1-1 1-1-1-1 5-5-5-5 5-5-5-5 5-5-5-5

17 18 19 20

let ring-----4

T
A
B

3 2 2 0 0 2 2 3 2 2 0 0 2 2 0 0 0 0 2 0 0 0 0

1-1-1-1 1-1-1-1 1-1-1-1 5-5-5-5 5-5-5-5 5-5-5-5

21 22 23 24

let ring-----4

T
A
B

3 2 2 0 0 2 2 3 2 2 0 0 2 2 0 0 0 0 2 0 0 0 0

1-1-1-1 1-1-1-1 1-1-1-1 5-5-5-5 5-5-5-5 5-5-5-5

el.guit.

25 26 27 28

let ring-----4

TAB

el.bs.

H H H H

TAB

29 30 31 32

let ring-----4

TAB

H H H H

TAB

33 34 35 36

let ring-----4

TAB

H H H H

TAB

el.guit.

37 38 39 40

let ring-----4

el.bs.

H H H H

41 42 43 44

let ring-----4

H H H H

45 46 47 48

let ring-----4

H H H H

el.guit.

50

51

52

let ring-----4

el.bs.

53

54

55

56

let ring-----4

57

58

59

60

let ring-----4

el.guit.

61 62 63 64

let ring-----4

TAB

3 2 2 0 0 2 2 3 2 2 0 0 2 2 0 0 2 2

el.bs.

H H H H

H H H H

TAB

2-3 3 5 3 2-3 3 5 3 5-7 7 3 7 5-7 7 2 7

1-1 1-1 1-1 1-1 1-1 1-1 1-1 1-1 5-5 5-5 5-5 5-5 5-5 5-5 5-5 5-5

65 66 67 68

let ring-----4

TAB

3 2 2 0 0 2 2 3 2 2 0 0 2 2 0 0 2 2

H H H H

H H H H

TAB

2-3 3 5 3 2-3 3 5 3 5-7 7 3 7 5-7 7 2 7

1-1 1-1 1-1 1-1 1-1 1-1 1-1 1-1 5-5 5-5 5-5 5-5 5-5 5-5 5-5 5-5

69 70 71 72

let ring-----4

TAB

3 2 2 0 0 2 2 3 2 2 0 0 2 2 0 0 2 2

H H H H

H H H H

TAB

2-3 3 5 3 2-3 3 5 3 5-7 7 3 7 5-7 7 2 7

1-1 1-1 1-1 1-1 1-1 1-1 1-1 1-1 5-5 5-5 5-5 5-5 5-5 5-5 5-5 5-5

el.guit.

73 74 75 76

let ring-----4

TAB

3 2 2 0 0 2 2 3 2 2 0 0 2 2 2 2 0 0 2 2

el.bs.

H H H H

H H H H

TAB

2-3 3 5 3 2-3 3 5 3 5-7 7 3 7 5-7 7 2 7

1-1 1-1 1-1-1 1-1 1-1 1-1 1-1-1 1-1 5-5 5-5 5-5-5 5-5 5-5 5-5 5-5-5 5-5

77 78 79 80

let ring-----4

TAB

3 2 2 0 0 2 2 3 2 2 0 0 2 2 2 2 0 0 2 2

H H H H

H H H H

TAB

2-3 3 5 3 2-3 3 5 3 5-7 7 3 7 5-7 7 2 7

1-1 1-1 1-1-1 1-1 1-1 1-1 1-1-1 1-1 5-5 5-5 5-5-5 5-5 5-5 5-5 5-5-5 5-5

81 82 83 84

let ring-----4

TAB

3 2 2 0 0 2 2 3 2 2 0 0 2 2 2 2 0 0 2 2

H H H H

H H H H

TAB

2-3 3 5 3 2-3 3 5 3 5-7 7 3 7 5-7 7 2 7

1-1 1-1 1-1-1 1-1 1-1 1-1 1-1-1 1-1 5-5 5-5 5-5-5 5-5 5-5 5-5 5-5-5 5-5

el. guit.

85 86 87 88

T
A
B

T
A
B

This block contains the musical notation for measures 85 through 88. It is divided into two systems. The first system, labeled 'el. guit.' on the left, contains a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one sharp (F#). Each staff has a tablature line below it with the letters 'T', 'A', and 'B' stacked vertically. The second system, labeled 'el. bs.' on the left, contains a bass clef staff with a key signature of one sharp (F#) and a tablature line below it with the letters 'T', 'A', and 'B' stacked vertically. Measures 85, 86, 87, and 88 are marked above the staves. Each measure contains a single note on the staff and a corresponding number on the tablature line.

89 90 91 92

T
A
B

T
A
B

This block contains the musical notation for measures 89 through 92. It is divided into two systems. The first system, labeled 'el. guit.' on the left, contains a treble clef staff with a key signature of one sharp (F#) and a tablature line below it with the letters 'T', 'A', and 'B' stacked vertically. The second system, labeled 'el. bs.' on the left, contains a bass clef staff with a key signature of one sharp (F#) and a tablature line below it with the letters 'T', 'A', and 'B' stacked vertically. Measures 89, 90, 91, and 92 are marked above the staves. Each measure contains a single note on the staff and a corresponding number on the tablature line.

THE GOOD NITE PRAYER

Music by Pino Danilo Prestinenzi

Freely ♩ = 120

1 sound denotes(clock ticking)

2

3

4

Key.B

Key.B

Key.B.1

sound denotes(prologue-bendy bells)

Key.B.2

sound denotes(mystic-visionary)

sng.

now i lay me down to sleep

5

6

7

8

i pray the lord my soul to keep

9 10 11 12

Key,B

Key,B

Key,B.1

Key,B.2

sng.

if i die be fore i wake i pray the lord

13 14 15

soul to take

CRYO SLEEP NITE

(on through an endless journey)

Music by Pino Danilo Prestinenzi

Moderately Slow Rock ♩ = 120

The musical score is written for a rock band and is divided into two systems, each containing four measures. The time signature is 4/4, and the tempo is Moderately Slow Rock with a quarter note equal to 120 beats per minute.

System 1 (Measures 1-4):

- R/Gt.1 and R/Gt.2:** Both guitar parts are in treble clef. Measures 1-4 contain whole rests, with measure numbers 1, 2, 3, and 4 written above the staves.
- TAB:** Below each guitar staff are three lines for guitar tablature, labeled 'T', 'A', and 'B' from top to bottom.
- Bass Gt.:** In bass clef, this part features a continuous eighth-note pattern across all four measures. A dashed line with the text "let ring" spans the entire measure.
- P-Bass:** In bass clef, this part contains whole rests for all four measures.

System 2 (Measures 5-8):

- R/Gt.1 and R/Gt.2:** Both guitar parts are in treble clef. Measures 5-8 contain whole rests, with measure numbers 5, 6, 7, and 8 written above the staves.
- TAB:** Below each guitar staff are three lines for guitar tablature, labeled 'T', 'A', and 'B' from top to bottom.
- Bass Gt.:** In bass clef, this part continues the eighth-note pattern from the first system across measures 5-8. A dashed line with the text "let ring" spans the entire measure.
- P-Bass:** In bass clef, this part contains whole rests for all four measures.

9 10 11 12

R/Gt.1

R/Gt.2

Bass Gt.

P-Bass

let ring-----4

13 14 15 16

Bass Gt.

P-Bass

let ring-----4

17 18 19 20

R/Gt.1

R/Gt.2

TAB

TAB

let ring-----4

Bass Gt.

P-Bass

21 22 23 24

TAB

TAB

let ring-----4

25 26 27 28

R/Gt.1

R/Gt.2

Bass Gt.

P-Bass

let ring-----4

29 30 31 32

TAB

TAB

let ring-----4

33 34 35 36

R/Gt.1

TAB

R/Gt.2

TAB

let ring-----4

Bass Gt.

P-Bass

37 38 39 40

TAB

TAB

let ring-----4

Bass Gt.

P-Bass

41 42 43 44

R/Gt.1

R/Gt.2

Bass Gt.

P-Bass

let ring-----4

45 46 47 48

TAB

TAB

let ring-----4

49 50 51 52

R/Gt.1

TAB

R/Gt.2

TAB

let ring-----4

Bass Gt.

P-Bass

53 54 55 56

TAB

TAB

let ring-----4

57 58 59 60

R/Gt.1

R/Gt.2

Bass Gt.

P-Bass

let ring-----4

61 62 63 64

TAB

TAB

let ring-----4

65 66 67 68

R/Gt.1

R/Gt.2

Bass Gt.

P-Bass

let ring-----4

69 70 71 72

TAB

TAB

let ring-----4

73

R/Gt.1

P.M. -4 P.M. -4

75

P.M. -4 P.M. -4

77

P.M. -4 P.M. -4

79

P.M. -4 P.M. -4

80

R/Gt.2

Bass Gt.

P-Bass

R/Gt.1

81 82 83 84

TAB

R/Gt.2

TAB

Bass Ct.

let ring-----4

P-Bass

85 86 87 88

TAB

TAB

let ring-----4

89 90 91 92

R/Gt.1

R/Gt.2

Bass Gt.

P-Bass

let ring-----4

93 94 95 96

TAB

TAB

let ring-----4

R/Gt.1

P.M.---+ P.M.---+ P.M.---+ P.M.---+

97 98 99 100

TAB

2 7 5 (5) 12 7 (7)

2 8 6 (6) 10 8 (8)

2 9 7 (7) 9 9 (9)

0 0 0 0 0 0 0 0 0 0 0 0

R/Gt.2

TAB

Bass Gt.

P-Bass

101 102 103 104

P.M.---+ P.M.---+ P.M.---+ P.M.---+

TAB

7 5 (5) 12 7 (7)

8 6 (6) 10 8 (8)

9 7 (7) 9 9 (9)

0 0 0 0 0 0 0 0 0 0 0 0

R/Gt.1

105

V

P.M.---4

P.M.---4

106

V

107

V

P.M.---4

P.M.---4

108

V

T

A

B

2

2

0

0

0

7

8

9

5

6

7

(5)

(6)

(7)

12

10

9

7

8

9

(7)

(8)

(9)

R/Gt.2

T

A

B

P-Bass

Bass Gt.

109

V

P.M.---4

P.M.---4

110

V

111

V

P.M.---4

P.M.---4

112

V

T

A

B

2

2

0

0

0

7

8

9

5

6

7

(5)

(6)

(7)

12

10

9

7

8

9

(7)

(8)

(9)

visionary

lost organ

h/h

m/v

P-Ba, Bass...

R/Gt.1

R/Gt.2

1 2 3

SE VE N BELL S AND ALL S WELL CREW

7 8 9 (7) (8) (9) (7) (8) (9)

T A B

4 5

CHE CKS COM PLE TE

7 8 9 (7) (8) (9)

T A B

1 2 3 4

R/Gt.1

T
A
B

R/Gt.2

T
A
B

Bass Gt.

P-Bass

let ring -----

5 6 7 8

T
A
B

T
A
B

let ring -----

9 10 11 12

R/Gt.1

T
A
B

R/Gt.2

T
A
B

let ring-----4

Bass Gt.

P-Bass

13 14 15 16

T
A
B

T
A
B

let ring-----4

17 18 19 20

R/Gt.1

R/Gt.2

Bass Gt.

P-Bass

let ring-----4

21 22 23 24

TAB

TAB

let ring-----4

25 26 27 28

R/Gt.1

R/Gt.2

TAB

TAB

let ring-----4

Bass Gt.

P-Bass

29 30 31 32

TAB

TAB

let ring-----4

Bass Gt.

P-Bass

33 34 35 36

R/Gt.1

R/Gt.2

Bass Gt.

P-Bass

let ring-----4

37 38 39 40

Bass Gt.

P-Bass

let ring-----4

41 42 43 44

R/Gt.1

R/Gt.2

Bass Gt.

P-Bass

let ring-----4

Detailed description: This system contains measures 41 through 44. The R/Gt.1 and R/Gt.2 staves are empty, each with a treble clef and a 'TAB' label. The Bass Gt. staff (bass clef) contains a melodic line of eighth and sixteenth notes. The P-Bass staff (bass clef) contains a rhythmic accompaniment of eighth notes. A dashed line with the text 'let ring' spans from the end of measure 44 to the start of measure 45.

45 46 47 48

TAB

TAB

let ring-----4

Detailed description: This system contains measures 45 through 48. The R/Gt.1 and R/Gt.2 staves are empty, each with a treble clef and a 'TAB' label. The Bass Gt. staff (bass clef) continues the melodic line. The P-Bass staff (bass clef) continues the rhythmic accompaniment. A dashed line with the text 'let ring' spans from the end of measure 48 to the start of measure 49.

49 50 51 52

R/Gt.1

R/Gt.2

Bass Gt.

P-Bass

let ring-----4

53 54 55 56

TAB

TAB

let ring-----4

R/Gt.1

57 58 59 60

5
5
2
2
0

(5)
(2)
(2)
(0)

(5)
(2)
(2)
(0)

5
(5)
(2)
(2)
(0)

apply reverse every two bars till the end

R/Gt.2

12
10
9
9
0

(12)
(10)
(9)
(9)
(0)

8
9
10
(10)
0

(8)
(9)
(10)
(10)
(0)

Bass ...

P-Bass

61 62 63 64

7

let ring-----4

3

2 2

R/Gt.1

65 *let ring* 66 67 68

5 3 2 2 2 2 4 2 2 2 2 5 3 2 2 2 2 4 4 2 2 2

T A B

R/Gt.2

12 10 9 9 0 (12) (10) (9) (9) (0) 8 9 10 10 0 (8) (9) (10) (10) (0)

T A B

P-Bass Bass ...

69 *let ring* 70 71 72

5 3 2 2 2 2 4 2 2 2 2 5 3 2 2 2 2 4 4 2 2 2

T A B

12 10 9 9 0 (12) (10) (9) (9) (0) 8 9 10 10 0 (8) (9) (10) (10) (0)

T A B

P-Bass Bass ...

R/Gt.1

73 74 75 76

let ring

5 3 2 2 2 2 4 2 2 2 2 5 3 2 2 2 4 4 2 2 2

TAB

R/Gt.2

12 10 9 9 0 (12) (10) (9) (9) (0) 8 9 10 0 6 7 8 8 (0)

TAB

P-Bass Bass ...

77 78 79 80

let ring

5 3 2 (2) (2) (2)

TAB

12 10 9 9 0 (12) (10) (9) (9) (0) 8 9 10 0 (8) (9) (10) (10) (0)

TAB

81 82 83 84

R/Gt. 1

let ring

R/Gt. 2

12 10 9 9 0

(12) (10) (9) (9) (0)

8 9 10 0

(8) (9) (10) (0)

Bass ...

P-Bass

Detailed description: The score consists of four staves. The first staff (R/Gt. 1) is in treble clef and shows a single note on the first line (F4) in measure 81, with a 'let ring' instruction. The second staff (R/Gt. 2) is in treble clef and shows complex chords. In measure 81, it has a D5 (finger 1), E5 (finger 2), F5 (finger 3), G5 (finger 4), and A5 (finger 5). In measure 82, it has a D5 (finger 1), E5 (finger 2), F5 (finger 3), G5 (finger 4), and A5 (finger 5). In measure 83, it has a D5 (finger 1), E5 (finger 2), F5 (finger 3), G5 (finger 4), and A5 (finger 5). In measure 84, it has a D5 (finger 1), E5 (finger 2), F5 (finger 3), G5 (finger 4), and A5 (finger 5). The third staff (Bass ...) is in bass clef and shows a single note on the first line (F2) in measure 81. The fourth staff (P-Bass) is in bass clef and shows a single note on the first line (F2) in measure 81.

FREE SETTLERS HYMN(prelude)

Music by Pino Danilo Prestinenzi

Moderately Slow ♩ = 120

musical score for three instruments: solaris, visionary, and lost organ, in 4/4 time. The score is divided into three systems, each containing five staves (treble and bass clef for each instrument).

System 1 (Measures 1-5):

- solaris:** Treble clef. Measures 1-5 contain eighth notes and quarter notes. Bass clef is empty.
- visionary:** Treble clef. Measures 1-5 contain half notes. Bass clef is empty.
- lost organ:** Treble clef. Measures 1-5 contain half notes. Bass clef contains eighth notes.

System 2 (Measures 6-10):

- solaris:** Treble clef. Measures 6-10 contain eighth notes and quarter notes. Bass clef is empty.
- visionary:** Treble clef. Measures 6-10 contain half notes. Bass clef is empty.
- lost organ:** Treble clef. Measures 6-10 contain half notes. Bass clef contains eighth notes.

System 3 (Measures 11-14):

- solaris:** Treble clef. Measures 11-14 are empty. Bass clef is empty.
- visionary:** Treble clef. Measures 11-14 are empty. Bass clef is empty.
- lost organ:** Treble clef. Measures 11-14 are empty. Bass clef contains eighth notes.

Freely ♩ = 86

L-Gt.

apply reverse to the next 6 bars

Measures 8 and 9 of the song. Measure 8 contains a half note G4 and a half note A4. Measure 9 contains a half note B4 and a half note C5, with a fermata over the C5 note.

The second system of the musical score for 'The Rose Tree' consists of two staves. The top staff continues the melody from the first system, starting with a treble clef and a key signature of one flat. It contains measures 11 and 12. Measure 11 has a quarter note G4, an eighth note A4, and a quarter note B4. Measure 12 has a quarter note C5, an eighth note B4, and a quarter note A4. The bottom staff contains the bass line, starting with a bass clef. It has measures 11 and 12. Measure 11 has a quarter note G3, an eighth note F3, and a quarter note E3. Measure 12 has a quarter note D3, an eighth note C3, and a quarter note B2. The system ends with a double bar line.

The second system of the musical score for 'The Rose Tree' consists of two staves. The upper staff contains the melody, starting with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. A slur covers the next three notes: a quarter note G4, an eighth note A4, and a quarter note Bb4. This is followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. The system ends with a quarter note G4. A measure number '15' is written above the first note of the second measure. The lower staff contains the bass line, starting with a bass clef. It begins with a quarter rest, followed by a quarter note G3, an eighth note A3, and a quarter note Bb3. A slur covers the next three notes: a quarter note G3, an eighth note A3, and a quarter note Bb3. This is followed by a quarter note G3, an eighth note A3, and a quarter note Bb3. The system ends with a quarter note G3. The bass line is written in a simplified style, using only the notes G, A, and Bb.

The second system of the musical score for 'The Rose Tree' consists of two staves. The upper staff contains the melody, starting with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. A slur covers the next three notes: a quarter note G4, an eighth note F4, and a quarter note E4. This is followed by a quarter note D4, an eighth note C4, and a quarter note Bb3. The system ends with a quarter note A3. The lower staff contains the bass line, starting with a bass clef. It begins with a quarter rest, followed by a quarter note G3, an eighth note F3, and a quarter note E3. A slur covers the next three notes: a quarter note D3, an eighth note C3, and a quarter note Bb2. This is followed by a quarter note A2, an eighth note G2, and a quarter note F2. The system ends with a quarter note E2. The piece concludes with a double bar line.

Musical notation system 1 (Measures 22-24):

Staff 1 (Treble Clef): Measure 22 (quarter, quarter, dotted quarter, eighth), Measure 23 (half, half), Measure 24 (quarter, quarter, quarter, quarter).

Staff 2 (TAB): Measure 22 (5, 5, 6, 5, 6), Measure 23 (5), Measure 24 ((5), 5, 5, 5).

Musical notation system 2 (Measures 25-27):

Staff 1 (Treble Clef): Measure 25 (quarter, quarter, quarter, quarter), Measure 26 (quarter, quarter, quarter, quarter), Measure 27 (quarter, quarter, quarter, quarter).

Staff 2 (TAB): Measure 25 (6, 5, 5, 5, 5, 7), Measure 26 (5, 5, 5, 5), Measure 27 (6, 5, 5, 5, 7, 5).

Musical notation system 3 (Measures 28-30):

Staff 1 (Treble Clef): Measure 28 (quarter, quarter, quarter, quarter), Measure 29 (quarter, quarter, quarter, quarter), Measure 30 (quarter, quarter, quarter, quarter).

Staff 2 (TAB): Measure 28 (7, 5, 6, 8), Measure 29 (10, 8, 6, 8), Measure 30 (5, 5, 6, 5, 6).

Musical notation system 4 (Measures 31-33):

Staff 1 (Treble Clef): Measure 31 (quarter, quarter, quarter, quarter), Measure 32 (quarter, quarter, quarter, quarter), Measure 33 (quarter, quarter, quarter, quarter).

Staff 2 (TAB): Measure 31 (5, 5, 5, 6, 5, 5), Measure 32 (5, 5, 6, 5, 5, 5), Measure 33 (5, 5, 6, 8, 5, 6).

Musical notation system 5 (Measures 34-36):

Staff 1 (Treble Clef): Measure 34 (quarter, quarter, quarter, quarter), Measure 35 (quarter, quarter, quarter, quarter), Measure 36 (quarter, quarter, quarter, quarter).

Staff 2 (TAB): Measure 34 (5, 5, 5, 7, 6, 5, 7, 5), Measure 35 (7, 5, 6, 8, 5, 6), Measure 36 (7, 5, 7, 5, 6, 5, 7, 5).

Musical notation system 6 (Measures 37-39):

Staff 1 (Treble Clef): Measure 37 (quarter, quarter, quarter, quarter), Measure 38 (quarter, quarter, quarter, quarter), Measure 39 (half, half).

Staff 2 (TAB): Measure 37 (5, 5, 6, 8, 5, 6), Measure 38 (5, 5, 5, 6, 5, 5, 5), Measure 39 (5).

Musical notation system 7 (Measures 40-42):

Staff 1 (Treble Clef): Measure 40 (quarter, quarter, quarter, quarter), Measure 41 (quarter, quarter, quarter, quarter), Measure 42 (quarter, quarter, quarter, quarter).

Staff 2 (TAB): Measure 40 ((5)), Measure 41, Measure 42.

FREE SETTLERS HYMN

Music by Pino Danilo Prestinenzi

March ♩ = 120

Sheet music for "FREE SETTLERS HYMN" (March, 120 bpm). The score is arranged for a guitar ensemble and percussion.

Instrumentation:

- R-Gt.1 (Right Guitar 1)
- R-Gt.2 (Right Guitar 2)
- Bass Gt. (Bass Guitar)
- F-Bass (Fretless Bass)
- Xylo (Xylophone)

Key Signature: Two sharps (F# and C#).

Time Signature: 4/4.

Tempo: March ♩ = 120.

Structure: The score is divided into two systems, each containing five measures. Measures 1, 3, and 5 in the first system, and measures 7, 9, and 11 in the second system, are marked with a repeat sign (⌋).

First System (Measures 1-5):

- R-Gt.1:** Melodic line with eighth and quarter notes. Includes a "let ring" instruction with a dashed line.
- R-Gt.2:** Treble clef, mostly rests.
- Bass Gt.:** Bass clef, eighth and quarter notes.
- F-Bass:** Bass clef, mostly rests.
- Xylo:** Treble clef, eighth and quarter notes.

Second System (Measures 6-10):

- R-Gt.1:** Melodic line with eighth and quarter notes. Includes a "let ring" instruction with a dashed line.
- R-Gt.2:** Treble clef, mostly rests.
- Bass Gt.:** Bass clef, eighth and quarter notes.
- F-Bass:** Bass clef, mostly rests.
- Xylo:** Treble clef, eighth and quarter notes.

R-Gt.1

11 12 13 14 15

let ring-----|

TAB

7 7 7 7 0 0 7 9 7 9 0 0 7 7 7 7 0 0

R-Ct.2

TAB

F-Bass Bass ...

Xylo

16 17 18 19 20

let ring-----|

TAB

7 9 7 9 0 0 7 7 7 7 0 0

TAB

R-Gt.1
 R-Gt.2
 F-Bass
 Bass ...
 Xylo

21 22 23 24 25
 let ring-----|

26 27 28 29 30
 let ring-----|

R-Gt.1

31 32 33 34 35

let ring-----

TAB

7 7 7 7 0 0 7 9 7 9 0 0 7 7 7 7 0 0

R-Ct.2

TAB

F-Bass Bass ...

Xylo

36 37 38 39 40

let ring-----

TAB

7 9 7 9 0 0 7 7 7 7 0 0

TAB

F-Bass Bass ...

Xylo

R-Gt.1

41 42 43 44 45

let ring-----

TAB

7 9 7 9

0 0

7 7 7 7

0 0

7 9 7 9

0 0

R-Ct.2

F-Bass Bass ...

Xylo

46 47 48 49 50

let ring-----

TAB

7 7 7 7

0 0

7 9 7 9

0 0

R-Ct.2

F-Bass Bass ...

Xylo

R-Gt.1

51 52 53 54 55

let ring ----- 4

TAB

7 7 7 7 0 0 7 9 7 9 0 0 7 7 7 7 0 0

R-Gt.2

Bass Ctt.

F-Bass

Xylo

56 57 58 59 60

let ring ----- 4

TAB

8 10 8 8 10 10 8 10 0 0 10 10 0 0 10 10 0 8 8 10 10 0 0 8 10 8 10 10

61 62 63 64 65

R-Gt.1

R-Gt.2

Bass Gt.

F-Bass

Xylo

let ring-----

66 67 68 69 70

R-Gt.1

R-Gt.2

Bass Gt.

F-Bass

Xylo

let ring-----

71 72 73 74 75

R-Gt.1

R-Gt.2

Bass Gt.

F-Bass

Xylo

let ring-----

76 77 78 79 80

R-Gt.1

R-Gt.2

Bass Gt.

F-Bass

Xylo

let ring-----

81 82 83 84 85

R-Gt.1

TAB

R-Gt.2

let ring -----

TAB

Bass Gt.

F-Bass

Xylo

86 87 88 89 90

let ring -----

TAB

let ring -----

TAB

Bass Gt.

F-Bass

R-Gt.1

91 92 93 94 95

let ring-----

TAB

7 9 7 9

0 0

7 7 7 7

0 0

7 9 7 9

0 0

R-Ct.2

TAB

F-Bass Bass ...

Xylo

96 97 98 99 100

let ring-----

TAB

7 7 7 7

0 0

7 9 7 9

0 0

TAB

F-Bass Bass ...

Xylo

R-Gt.1

101 102 103 104 105

let ring -----

TAB

7 7 7 7 0 0 7 9 7 9 0 0 7 7 7 7 0 0

R-Ct.2

TAB

Bass ...

F-Bass

Xylo

106 107 108 109 110

let ring -----

TAB

7 9 7 9 0 0 7 7 7 7 0 0

TAB

Bass ...

F-Bass

Xylo

R-Gt.1

111 112 113 114 115

let ring ----- 4

TAB

7 9 7 9 7 7 7 7 7 9 7 9

0 0 0 0 0 0

R-Ct.2

TAB

F-Bass Bass ...

Xylo

116 117 118 119 120

let ring ----- 4

TAB

7 7 7 7 7 9 7 9

0 0 0 0

TAB

F-Bass Bass ...

Xylo

121 122 123 124 125

R-Gt.1

let ring -----4

TAB 7 7 7 7 0 (0) (0) (0)

R-Gt.2

TAB

Bass Gt.

F-Bass

Xylo

126

TAB (0)

TAB

RADIO INTERFERENCE

(take me home, country roads)

Music by John Denver, Taffy Danoff and Bill Danoff

♩ = 120

S/solaris

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19

SEQUENCE C234(16EG14)

Music by Pino Danilo Prestinenzi

Bright Rock ♩ = 110

The musical score is written for five instruments: K-Board1, K-Board2, Bass Gt., and P-Bass. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked as Bright Rock with a quarter note equal to 110 beats per minute. The score is divided into three systems, each containing four measures. The first system (measures 1-4) shows K-Board1 with whole notes and K-Board2 with eighth notes. The second system (measures 5-8) continues the patterns. The third system (measures 9-12) also continues the patterns. A performance instruction 'play two 8va lower' is written above the K-Board1 staff in the second measure of the first system. The P-Bass part features a complex rhythmic pattern of eighth and sixteenth notes throughout the piece.

1 2 3 4

5 6 7 8

9 10 11 12

K-Board1

K-Board2

Bass Gt.

P-Bass

play two 8va lower

13 14 15 16

K-Board1

K-Board2

Bass Gt

P-Bass

Measures 13-16: K-Board1 has whole rests. K-Board2 has quarter notes. Bass Gt and P-Bass have eighth-note patterns.

17 18 19 20

Measures 17-20: K-Board1 has whole rests. K-Board2 has quarter notes. Bass Gt and P-Bass have eighth-note patterns.

21 22 23 24

Measures 21-24: K-Board1 has whole rests. K-Board2 has quarter notes. Bass Gt and P-Bass have eighth-note patterns.

25 26 27 28

K-Board

K-Board2

Bass Gt

P-Bass

29 30 31 32

33 34 35 36

37 38 39 40

K-Board1

K-Board2

Bass Gt.

P-Bass

Measures 37-40. K-Board1 has whole rests. K-Board2 has whole notes. Bass Gt. and P-Bass have eighth-note patterns.

41 42 43 44

Measures 41-44. K-Board1 has whole rests. K-Board2 has whole notes. Bass Gt. and P-Bass have eighth-note patterns.

45 46 47 48

Measures 45-48. K-Board1 has whole rests. K-Board2 has whole notes. Bass Gt. and P-Bass have eighth-note patterns.

49 50 51 52

K-Board1

K-Board2

Bass Gt

P-Bass

This system contains measures 49 through 52. K-Board1 is silent with whole rests. K-Board2 plays a single whole note per measure. The Bass Guitar and P-Bass play a continuous eighth-note pattern throughout.

53 54 55 56

This system contains measures 53 through 56. K-Board1 is silent with whole rests. K-Board2 plays a single whole note per measure. The Bass Guitar and P-Bass play a continuous eighth-note pattern throughout.

57 58 59 60

This system contains measures 57 through 60. K-Board1 is silent with whole rests. K-Board2 plays a single whole note per measure. The Bass Guitar and P-Bass play a continuous eighth-note pattern throughout.

61 62 63 64

K-Board

K-Board2

Bass Gt.

P-Bass

65 66 67 68

69 70 71 72

73 74 75 76

K-Board1

K-Board2

Bass Gt

P-Bass

Measures 73-76: K-Board1 and K-Board2 play sustained chords. Bass Gt and P-Bass play a rhythmic pattern of eighth notes.

77 78 79 80

Measures 77-80: K-Board1 and K-Board2 play sustained chords. Bass Gt and P-Bass play a rhythmic pattern of eighth notes.

81 82 83 84

Measures 81-84: K-Board1 and K-Board2 play sustained chords. Bass Gt and P-Bass play a rhythmic pattern of eighth notes.

85 86 87 88

K-Board1

K-Board2

Bass Gt.

P-Bass

Measures 85-88: K-Board1 and K-Board2 play sustained chords. Bass Gt. and P-Bass play a rhythmic pattern of eighth notes.

89 90 91 92

Measures 89-92: K-Board1 and K-Board2 play sustained chords. Bass Gt. and P-Bass play a rhythmic pattern of eighth notes.

93 94 95 96

Measures 93-96: K-Board1 and K-Board2 play sustained chords. Bass Gt. and P-Bass play a rhythmic pattern of eighth notes.

K-Board1

K-Board2

Bass Gt.

P-Bass

Measures 97-100. K-Board1 and K-Board2 play sustained chords. Bass Gt. and P-Bass play a rhythmic pattern of eighth notes.

Measures 101-104. K-Board1 and K-Board2 play sustained chords. Bass Gt. and P-Bass play a rhythmic pattern of eighth notes.

Measures 105-108. K-Board1 and K-Board2 play sustained chords. Bass Gt. and P-Bass play a rhythmic pattern of eighth notes.

109 110 111 112

K-Board1

K-Board2

Bass Gt.

P-Bass

Measures 109-112. K-Board1 and K-Board2 play chords. Bass Gt. and P-Bass play a rhythmic pattern of eighth notes.

113 114 115 116

Measures 113-116. K-Board1 and K-Board2 play chords. Bass Gt. and P-Bass play a rhythmic pattern of eighth notes.

117 118 119 120

Measures 117-120. K-Board1 and K-Board2 play chords. Bass Gt. and P-Bass play a rhythmic pattern of eighth notes.

121 122 123 124

K-Board1

K-Board2

Bass Gt.

P-Bass

Measures 121-124. K-Board1 and K-Board2 play sustained chords. Bass Gt. and P-Bass play a rhythmic pattern of eighth notes.

125 126 127 128

Measures 125-128. K-Board1 and K-Board2 play sustained chords. Bass Gt. and P-Bass play a rhythmic pattern of eighth notes.

129 130 131 132

Measures 129-132. K-Board1 and K-Board2 play sustained chords. Bass Gt. and P-Bass play a rhythmic pattern of eighth notes.

133 134 135 136

K-Board1

K-Board2

Bass Gt.

P-Bass

Measures 133-136: K-Board1 and K-Board2 play sustained chords. Bass Gt. and P-Bass play a rhythmic pattern of eighth notes.

137 138 139 140

Measures 137-140: K-Board1 and K-Board2 play sustained chords. Bass Gt. and P-Bass play a rhythmic pattern of eighth notes.

141 142 143 144

Measures 141-144: K-Board1 and K-Board2 play sustained chords. Bass Gt. and P-Bass play a rhythmic pattern of eighth notes.

145 146 147 148

K-Board1

K-Board2

Bass Gt.

P-Bass

Measures 145-148. K-Board1 and K-Board2 play sustained chords. Bass Gt. and P-Bass play a rhythmic pattern of eighth notes.

149 150 151 152

Measures 149-152. K-Board1 and K-Board2 play sustained chords. Bass Gt. and P-Bass play a rhythmic pattern of eighth notes.

153 154 155 156

Measures 153-156. K-Board1 and K-Board2 play sustained chords. Bass Gt. and P-Bass play a rhythmic pattern of eighth notes.

157 158

K-Board1

K-Board2

Bass Ct.

P-Bass

THE MONITORING OF A NEUTRINO BIRTH

Music by Pino Danilo Prestinenzi

Clean Guitar

shuttle #2

② = C

③ = Gb

⑥ = D

Freely ♩ = 164

14-voice choir score, divided into two systems of seven parts each. The parts are: el.guit., 14-vln.t., 14-vln.s., 8/vla.s., 8/vla., 4/fhn., tba., and 3/obs. The score is in 4/4 time with a key signature of one flat (B-flat). The first system shows the first four measures, and the second system shows the next four measures. The notation is mostly rests, indicating a slow or sustained performance.

[illegible]

el. guit. 14-vln.t. 14-vlns. 8-vlas. 8-vla... 4-flm. tba. 3 obs.

Measure 9: Chord with fingering 9. Measure 10: Chord with fingering 10. Measure 11: Chord with fingering 11. Measure 12: Chord with fingering 12.

Electric guitar tablature for measures 9-12:

Measure	T	A	B
9	<12>	<12>	<12>
10	<12>	<12>	<12>
11	<12>	<12>	<12>
12	<12>	<12>	<12>

Measure 13: Chord with fingering 13. Measure 14: Chord with fingering 14. Measure 15: Chord with fingering 15. Measure 16: Chord with fingering 16.

Electric guitar tablature for measures 13-16:

Measure	T	A	B
13	<12>	<12>	<12>
14	<7>	<7>	<7>
15	<12>	<12>	<12>
16	<12>	<12>	<12>

el.guit.

17

18

19

20

T
A
B

0 2 (2) 2 (2) 2 (2) 2 (2) 2 (2) 3 (3) 2 (2) 0 (0) 0

0

14-vln.t.

8-vla.t.

8-vlas.

4/fm.

tba.

3/obs.

21

22

23

24

let ring ----- 4

1 2 2 0 1 2 2 0 1 2 2 0 1 2 2 0

el.guit.

25 26 27 28

let ring-----4

T A B (0) (0) <12> <12> <12> <12> <12> <12>

14-vln.t.

8-vla.t.

8-vlas.

4/fhn.

tba.

3/obs.

29 30 31 32

let ring-----4

T A B 0 3 (3) 3 (3) 3 (3) 3 (3) 3 (3) 3 (3) 3 (3) 5 (5) 3 (3) 2 (2) 2 3 4 4 0

el.guit.

33 34 35 36

let ring -----4

3 4 4 0 3 4 4 0 3 4 4 0 (0)

14-vln.t.

8-vla.t.

8-vlas.

4 fln.

tha.

3/obs.

37 38 39 40

let ring

(0) <12> <12> <12> <12> <12> <12> <12> 0 0 0 2 0 3 0

el.guit.

41 42 43 44

let ring ----- 4

14-vln.t.

14-vlns.

8-vla.t.

8-vlas.

4/fm.

tba.

3/obs.

45 46 47 48

let ring ----- 4

sl. sl.

el.guit. 14/vln.t. 8/vla.t. 8/vln.s. 4/fhn. tba. 3/obs.

49 50 51 52

let ring-----4

P.M.--4 P.M.--4 P.M. P.M.

0 10 0 11 8 0 8 10 11 9 11 10 8 0 0 8 0 0 8 0 8 0 8 10 11 11 10 8

53 54 55 56

P.M.---4 P.M.---4 P.M. P.M. P.M.--4 P.M.--4 P.M. P.M.

0 0 8 0 0 8 0 8 0 8 10 11 12 11 10 8 0 0 8 0 0 8 0 8 0 8 10 11 11 10 8

el.guit.

57 P.M.----4 P.M.----4 P.M. P.M. 58 59 P.M.-4 P.M.-4 P.M. P.M. 60

T 0 0 8 0 0 8 0 8 8-10-11 9 11-10-8 0-0 8 0-0 8 0 8 0 8-10-11 10 11-10-8

14/vln.t.

8/vla.t. 14/vlns.

8/vla.s. 4/fhn.

3/obs.

61 P.M.----4 P.M.----4 P.M. P.M. 62 63 P.M.-4 P.M.-4 P.M. P.M. 64

T 0 0 8 0 0 8 0 8 0 8-10-11 12 11-10-8 0-0 8 0-0 8 0 8 0 8-10-11 10 11-10-8

el.guit.

65 66 67 68

let ring-----

sl. *sl.*

T
A
B

0 8 10 11 7 11 10 8

0 8 0 8 6 6

0 6 0 6 10 10

0 10 0 11 8

0 0 0 0 0 0

14-vln. t.

8-vla. t. 8-vla. t.

4/fhn.

tba.

3/obs.

69 70 71 72

T
A
B

(8) 8

12 12 12 12 14 12 12

9 9 9 11 9 9

el guit.

73

74

75

76

let ring

3

3

5

3

3

5

3

3

14 vln. t.

8 vlns. 8 vlns.

4 vln.

3 obs.

77

78

79

80

let ring

H

H

H

H

3

0

0

5

7

(7)

6

7

5

5

7

(7)

el guit.

14/vln.t.

8/vlas. 8-vla.t.

iba. 4/fm.

3/obs.

81 82 83 84

H

(7) 5 7 5 (5) 7 (7) 0

85 86 87 88

P.M. ----- 4

3 0 0 0 0 2 0 0 0 0 3 0 0 0 0 2 0 0 5 5

89 90 91 92

P.M. ----- 1

el.guit.

14-vln.t.

14/vlms.

8-vla.t.

8/vlas.

4/fhn.

tba.

3/obs.

93 94 95 96

P.M. ----- 1

el.guit.

14-vln.t.

14/vlms.

8-vla.t.

8/vlas.

4/fhn.

tba.

3/obs.

97 98 99 100

P.M.-----

el.guit.

14-vln.t.

8-vla.t.

8-vla.s.

4-flm.

tba.

3/obs.

101 102 103 104

P.M.-----

10 11 10 11

el guit.

14/vln.t.

8/vlas. & vla...

4/vln.

3/obs.

113

114

115

116

(7) 6 7 5 5 7 (7) (7) 5 7 5

H

H

H

H

gradually accelerando till bar 127

117

118

119

120

H

sl.

H

sl.

H

sl.

H

sl.

H

(5) 7 6 8 7 8 6 7 7 9 8 9 7 8 8 10 9 10 8 9 9 11 10 11 9 10 10 12

H

sl.

H

sl.

H

sl.

H

sl.

H

el guit.

121 *sl.* *H* 122 *sl.* *H* 123 *sl.* *H* 124 *sl.* *H*

sl. *H* *sl.* *H* *sl.* *H* *sl.* *H*

T 11 12 10 11 11 13 12 13 11 12 12 14 13 14 12 13 13 15 14 15 13 14 14 16 15 16 14 15 15 17 16 17

A

B

14-vln.t.

14/vlns.

8/vlas. 8-vla...

4/fln.

tba.

3/ops.

125 *sl.* *H* 126 *sl.* *H* 127 *sl.* *H* 128

sl. *H* *sl.* *H* *sl.* *H*

15 16 16 18 17 18 16 17 17 19 18 19 17 18 18 20 19 20 18 20

0 2 3 6 6 0 (0) (2) (3) (0) (0) (0)

this start on the 4° movement of bar 125

el guit.

129

130

T

A

B

(0)

(2)

(3)

(0)

(0)

(0)

(0)

(2)

(3)

(0)

(0)

(0)

14-vln.t.

14-vln.t.

8/vla. 8-vla..

4/fhn.

tba.

3/obs.

ENERGY RECHARGE SAILS

Music by Pino Danilo Prestinenzi

Bright Rock ♩ = 160

Sheet music for "Energy Recharge Sails" by Pino Danilo Prestinenzi. The score is in 4/4 time, key of D major, and tempo of 160 BPM. It features three systems of music, each with a Rhythm Guitar (R.Gt.), Keyboard (Key-B), and Bass Guitar (B.Gt.) part.

System 1 (Measures 1-4):

- R.Gt.:** Treble clef, D major key signature. Measures 1-4 show a melodic line with fingerings 1, 2, 3, 4. A "P.M." (Pedal Motion) line is indicated below the staff.
- Key-B:** Treble and Bass clefs, D major key signature. Measures 1-4 show sustained chords with a wavy line indicating a tremolo or sustain effect.
- B.Gt.:** Bass clef, D major key signature. Measures 1-4 show a rhythmic pattern of eighth notes.

System 2 (Measures 5-8):

- R.Gt.:** Treble clef, D major key signature. Measures 5-8 show a melodic line with fingerings 5, 6, 7, 8. A "P.M." line is indicated below the staff.
- Key-B:** Treble and Bass clefs, D major key signature. Measures 5-8 show sustained chords with a wavy line indicating a tremolo or sustain effect.
- B.Gt.:** Bass clef, D major key signature. Measures 5-8 show a rhythmic pattern of eighth notes.

System 3 (Measures 9-12):

- R.Gt.:** Treble clef, D major key signature. Measures 9-12 show a melodic line with fingerings 9, 10, 11, 12. A "P.M." line is indicated below the staff.
- Key-B:** Treble and Bass clefs, D major key signature. Measures 9-12 show sustained chords with a wavy line indicating a tremolo or sustain effect.
- B.Gt.:** Bass clef, D major key signature. Measures 9-12 show a rhythmic pattern of eighth notes.

R.Gt.

13 14 15 16

P.M.-----4

T 8 9 8 9 7 7 7 8 8 8 8
A 9 10 9 10 9 10 9 9 10 9 10
B 10 10 9 10 9 10 9 9 10 9 10

Key-B

B-Gt.

17 18 19 20

P.M.-----4

T 8 9 8 9 7 7 7 8 8 8 8
A 9 10 9 10 9 10 9 9 10 9 10
B 10 10 9 10 9 10 9 9 10 9 10

21 22 23 24

P.M.-----4

T 8 9 8 9 7 7 7 8 8 8 8
A 9 10 9 10 9 10 9 9 10 9 10
B 10 10 9 10 9 10 9 9 10 9 10

25 26 27 28

P.M.-----4

T 8 9 8 9 7 7 7 8 8 8 8
A 9 10 9 10 9 10 9 9 10 9 10
B 10 10 9 10 9 10 9 9 10 9 10

R.Gt.

29 30 31 32

P.M.-----4

T 8 9 8 9 7 7 7 8 8 8 8

A 9 10 9 10 9 10 9 9 10 9 10

B 8 9 10 9 10 9 10 9 10 9 10

Key-B

B-Gt.

33 34 35 36

P.M.-----4

T 8 9 8 9 7 7 7 8 8 8 8

A 9 10 9 10 9 10 9 9 10 9 10

B 8 9 10 9 10 9 10 9 10 9 10

37 38 39 40

P.M.-----4

T 8 9 8 9 7 7 7 8 8 8 8

A 9 10 9 10 9 10 9 9 10 9 10

B 8 9 10 9 10 9 10 9 10 9 10

41 42 43 44

P.M.-----4

T 8 9 8 9 7 7 7 8 8 8 8

A 9 10 9 10 9 10 9 9 10 9 10

B 8 9 10 9 10 9 10 9 10 9 10

R.Gt.

45 46 47 48

P.M.-----4

T 8 9 8 9 8 9 7 9 7 7 9 8 8 8 8 9

A 9 10 9 10 9 10 9 10 9 10 9 10 9 10 9

B

Key-B

B-Gt.

49 50 51 52

P.M.-----4

T 8 9 8 9 8 9 7 9 7 7 9 8 8 8 8 9

A 9 10 9 10 9 10 9 10 9 10 9 10 9 10 9

B

Key-B

B-Gt.

53 54 55 56

P.M.-----4

T 8 9 8 9 8 9 7 9 7 7 9 8 8 8 8 9

A 9 10 9 10 9 10 9 10 9 10 9 10 9 10 9

B

Key-B

B-Gt.

57 58 59 60

P.M.-----4

T 8 9 8 9 8 9 7 9 7 7 9 8 8 8 8 9

A 9 10 9 10 9 10 9 10 9 10 9 10 9 10 9

B

Key-B

B-Gt.

The musical score for 'The Wind' by Gustav Mahler is presented in a multi-staff format. The top staff, labeled 'R. Gt.', is in treble clef and contains a melodic line with notes marked 61, 62, 63, and 64. Below this is a staff for 'T. A. B.' (Tenor Alto Bass) with fingerings 8, 10, and 10. The 'Key-B' (Keyboard) section consists of two staves (treble and bass clef) with sustained notes. The bottom staff, labeled 'B. Gt.', is in bass clef and contains a rhythmic accompaniment. The score is divided into four measures, each with a measure number (61, 62, 63, 64) above the first staff. The 'R. Gt.' staff has a 'P.M.' (Piano) marking above the first measure. The 'Key-B' section has a 'P.M.' marking above the first measure. The 'B. Gt.' staff has a 'P.M.' marking above the first measure.

The image displays a musical score for the song "The Rose Tree." It includes a guitar solo section and piano accompaniment.

Guitar Solo: The solo is written in treble clef with a key signature of one sharp (F#). It consists of four measures, each containing eighth-note patterns. Measure numbers 65, 66, 67, and 68 are indicated above the staff. A "P.M." (Pedal Marking) instruction is shown below the first measure of the solo.

Piano Accompaniment: The piano part is written in grand staff (treble and bass clefs) with a key signature of one sharp. It features a steady eighth-note accompaniment in the bass and sustained chords in the treble. The score is divided into four measures corresponding to the guitar solo.

The image displays a musical score for the song "The Rose Tree". It is divided into two systems. The first system features a guitar melody in the upper staff, marked with measure numbers 69, 70, 71, and 72. Below the melody is a fretboard diagram for the first four measures, indicating fingerings for the Treble (T), Alto (A), and Bass (B) strings. The second system shows the piano accompaniment, consisting of a treble and bass staff. The treble staff contains sustained chords, while the bass staff provides a rhythmic foundation with eighth and sixteenth notes.

The image displays a musical score for the song "The Rose Tree." It is divided into two systems. The first system features a guitar solo in the upper staff, marked with measure numbers 73, 74, 75, and 76. The solo is in the key of D major (indicated by two sharps) and consists of eighth-note runs. Below the solo staff is a tablature for the guitar, showing fret numbers (8, 9, 10) for the strings T, A, and B. A "P.M." (Pedal Point) instruction is written below the tablature. The second system shows the piano accompaniment. The right hand (treble clef) plays sustained chords, while the left hand (bass clef) plays a rhythmic pattern of eighth notes. The key signature remains D major.

R.Gt.

77 78 79 80

P.M.-----4

T 8 9 8 9 8 9 7 9 7 9 7 9 8 9 8 9 8 9 8 9 8 9

A 10

B

Key-B

B-Gt.

81 82 83 84

P.M.-----4

T 8 9 8 9 8 9 7 9 7 9 7 9 8 9 8 9 8 9 8 9 8 9

A 10

B

85 86 87 88

P.M.-----4

T 8 9 8 9 8 9 7 9 7 9 7 9 8 9 8 9 8 9 8 9 8 9

A 10

B

89 90 91 92

P.M.-----4

T 8 9 8 9 8 9 7 9 7 9 7 9 8 9 8 9 8 9 8 9 8 9

A 10

B

R.Gt.

93 94 95 96

P.M. ----- 4

T 8 9 8 9 8 9 7 9 7 7 9 8 8 8 8 9

A 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

B

Key-B

B-Gt.

97 98 99 100

P.M. ----- 4

T 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10

A 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

B

Key-B

B-Gt.

101 102 103 104

P.M. ----- 4

T 8 9 8 9 8 9 7 9 7 7 9 8 8 8 8 9

A 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

B

Key-B

B-Gt.

105 106 107 108

P.M. ----- 4

T 8 9 8 9 8 9

A 10 10 10

B

Key-B

B-Gt.

H H H H

109 110 111 112

R. Gt.

Key-B

B-Gt.

H P H H H

113 114 115 116

T
A
B

H P H H H

117 118 119 120

T
A
B

H P H H H

121 122 123 124

R. Gt.

Key-B

B-Gt.

H P H H H

125 126 127 128

T
A
B

H P H H H

129 130 131 132

T
A
B

H P H H H

133 134 135 136

R. Gt.

Key-B

B-Gt.

H P H H H

137 138 139 140

T
A
B

H P H H H

141 142 143 144

T
A
B

H P H H H

145 146 147 148

R. Gt.

Key-B

B-Gt.

H P H H H

149 150 151 152

T
A
B

H P H H H

153 154 155 156

T
A
B

H P H H H

157 158 159 160

R.Gt. P.M.-----4

Key-B

B-Gt. H P

161 162 163 164

P.M.-----4

165 166 167 168

P.M.-----4

169 170 171 172

P.M.-----4

The musical score for "The Wind" by The Beatles is presented in a multi-staff format. The top section, labeled "R.Gt.", contains a guitar melody in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is divided into four measures, with measure numbers 173, 174, 175, and 176 indicated above the staff. Below the melody, a tablature line shows fret numbers (7, 9, 10) and a "P.M." (pick up) instruction. The bottom section, labeled "Key-B" and "B.Gt.", features a piano accompaniment. The piano part is written in treble and bass clefs, with a key signature of one sharp (F#) and a 4/4 time signature. The bass guitar part is written in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment consists of sustained chords, while the bass guitar part plays a rhythmic pattern of eighth and sixteenth notes.

The image displays a musical score for the song "The Rose Tree". It is divided into three systems. The first system contains a guitar melody in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth notes. Below the melody is a guitar tablature with fret numbers (7, 9, 10, 8) and a "P.M." (Pedal Point) instruction. The second system shows the piano accompaniment, with the right hand playing whole notes and the left hand playing eighth notes. The third system continues the piano accompaniment, with the right hand playing whole notes and the left hand playing eighth notes.

The image displays a musical score for the song "The Rose Tree". It is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures, with measure numbers 181, 182, 183, and 184 indicated above the vocal staves. The vocal parts feature a melody with eighth and quarter notes, while the piano accompaniment provides a rhythmic foundation with eighth and quarter notes. The lyrics "The Rose Tree" are written below the vocal staves.

The image displays a musical score for the song "The Rose Tree". It is a three-part setting for voice, piano, and bass. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures, with measure numbers 185, 186, 187, and 188 indicated above the vocal line.

Vocal Part (Soprano): The melody consists of eighth notes. The lyrics "The Rose Tree" are written below the notes in the first measure, and "The Rose Tree" are written below the notes in the second measure. The lyrics "The Rose Tree" are written below the notes in the third measure, and "The Rose Tree" are written below the notes in the fourth measure.

Piano Part: The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The bass line consists of eighth notes, with some notes beamed together. The piano part is marked with "P.M." (Piano Moderato) in the first measure.

Bass Part: The bass line consists of eighth notes, with some notes beamed together. The bass part is marked with "P.M." (Piano Moderato) in the first measure.

R. Gt.

LOSS SPACE REQUIEM

Music by Pino Danilo Prestinenzi

Moderately ♩ = 170

Score for Loss Space Requiem, Moderately ♩ = 170. The score is written for two guitar parts, L/Gt. (Left Guitar) and R/Gt. (Right Guitar), each with a standard six-string staff and a corresponding TAB staff.

The score is divided into four systems, each containing two staves (L/Gt. and R/Gt.).

System 1: Measures 1-4. The L/Gt. staff shows a whole note chord in measure 1, followed by rests in measures 2, 3, and 4. The R/Gt. staff shows a whole note chord in measure 1, followed by rests in measures 2, 3, and 4.

System 2: Measures 5-8. The L/Gt. staff shows a whole note chord in measure 5, followed by rests in measures 6 and 7, and a half note in measure 8. The R/Gt. staff shows a whole note chord in measure 5, followed by rests in measures 6 and 7, and a half note in measure 8. The TAB staff for R/Gt. shows a whole note chord in measure 5, followed by rests in measures 6 and 7, and a half note in measure 8.

System 3: Measures 9-12. The L/Gt. staff shows a whole note chord in measure 9, followed by rests in measures 10 and 11, and a half note in measure 12. The R/Gt. staff shows a whole note chord in measure 9, followed by rests in measures 10 and 11, and a half note in measure 12. The TAB staff for R/Gt. shows a whole note chord in measure 9, followed by rests in measures 10 and 11, and a half note in measure 12.

System 4: Measures 13-16. The L/Gt. staff shows a whole note chord in measure 13, followed by rests in measures 14 and 15, and a half note in measure 16. The R/Gt. staff shows a whole note chord in measure 13, followed by rests in measures 14 and 15, and a half note in measure 16. The TAB staff for R/Gt. shows a whole note chord in measure 13, followed by rests in measures 14 and 15, and a half note in measure 16.

L/Gt.

R/Gt.

L/Gt.

R/Gt.

L/Gt.

R/Gt.

L/Gt..

37 38 39 40

8 10 9\ 7 6 7

R/Gt.

T T

T 10 6 10 6 5 9 5 9 5 9 5 10 6 6 10 6

A 12 12 12 12 4 11 4 11 4 11 4 12 12 12 12 5

B 5 5 5 5 4 4 4 4 4 4 4 5 5 5 5

41 42 43 44

(7) 7 6 (6) 7

T T

T 6 6 5 9 5 9 5 9 5 10 6 6 10 6

A 10 10 12 12 4 11 4 11 4 11 4 12 12 12 12 5

B 5 5 5 5 4 4 4 4 4 4 4 5 5 5 5

45 46 47 48

(7) 5 6 7 0 0

T T

T 6 6 5 9 5 9 5 9 5 9 5 9 5 9

A 10 10 12 12 4 11 4 11 4 11 4 11 4 11 11

B 5 5 5 5 4 4 4 4 4 4 4 4 4 0

L/Gt.

49 50 51 52

R/Gt.

53 54 55 56

57 58 59 60

61 62 63 64

HIGH FREQUENCY ECHOS

Music by Pino Danilo Prestinenzi

Moderately Slow Rock ♩ = 120

lower down volume

L/Gt.1

L/Gt.2

R/Gt.

S/arm.

S/tws.

el.bs.

1 2 3 4

10 10 (10) 10-8 (8) 10 12 13-12

this part is play with grain delay

15mb

L/Gt.1

L/Gt.2

R/Gt.

S/arm.

S/tws.

el.bs.

5 6 7 8

(12)10—10(10)—10—10—(10)—10—8—(8)—10—12—13—12

15mb

L/Gt.1

L/Gt.2

R/Gt.

S/arm.

S/tws.

el.bs.

9 10 11 12

(12)10—10(10)—10

10—(10)—10—8—(8)—10

12—(12)—10

13 14 15 16

15mb

L/Gt.1

T
A
B

10 10 10 (10) 10 8 (8) 10 12 (12) 10

L/Gt.2

T
A
B

R/Gt.

T
A
B

S/arm.

S/tws.

el.bs.

T
A
B

17 18 19 20

this part is doubled with grain delay

15mb

L/Gt.1

T
A
B

10 10 (10) 10-12 (12) 13 12 13 (13) 13 15

L/Gt.2

T
A
B

R/Gt.

T
A
B

S/arm.

S/tws.

el.bs.

T
A
B

L/Gt.1
 L/Gt.2
 R/Gt.
 S/arm.
 S/tws.
 el.bs.

21
 22 *sl.*
 23
 24

15 17 17~10-10-10(10) (10) (10) 12

The image shows a page of musical notation for guitar and bass. It includes staves for L/Gt.1, L/Gt.2, R/Gt., S/arm., S/tws., and el.bs. The notation includes musical notes, tablature, and fret numbers.

L/Gt.1

Staff 1: Musical notation with notes and fret numbers 25, 26, 27, 28. Includes a wavy line above the staff.

Staff 2: Tablature with fret numbers 13, 12, 13-11, (11), 12, 15, 16-15, (15)13, 13(13). Includes a wavy line above the staff.

L/Gt.2

Staff 3: Musical notation with a whole rest.

Staff 4: Tablature.

R/Gt.

Staff 5: Musical notation with a whole rest.

Staff 6: Tablature.

S/arm.

Staff 7: Musical notation with a whole rest.

Staff 8: Musical notation with a series of eighth notes.

S/tws.

Staff 9: Musical notation with a whole rest.

Staff 10: Musical notation with a whole rest.

el.bs.

Staff 11: Musical notation with a whole rest.

Staff 12: Tablature.

L/Gt.1
 L/Gt.2
 R/Gt.
 S/arm.
 S/tws.
 el.bs.

(13) — 12 — 13 — 12 — 13 — 11 — (11) — 12 —

[illegible]

The musical score is arranged in five systems, each with a grand staff (treble and bass clef) and a guitar tablature staff below it. The key signature is B-flat major (two flats).

- System 1 (L/Gt.1):** The guitar part features a melodic line with slurs and accents, starting with a triplet of eighth notes (measures 37-39) and ending with a triplet of eighth notes (measures 40-42). The tablature shows fret numbers: (15)13-13-12, 13-(13)12-13-10, (10)-8-10, 10-5-5-3-3-5, and 3.
- System 2 (L/Gt.2):** The guitar part is mostly silent, with a final measure showing a triplet of eighth notes. The tablature shows a final fret number of 7.
- System 3 (R/Gt.):** The guitar part features a melodic line with slurs and accents, starting with a triplet of eighth notes (measures 37-39) and ending with a triplet of eighth notes (measures 40-42). The tablature shows fret numbers: (3), 4-4-4, 4-4-3, (3), 3-3-3-3-3, 3-3, and 3.
- System 4 (S/arm.):** The piano part features a melodic line with slurs and accents, starting with a triplet of eighth notes (measures 37-39) and ending with a triplet of eighth notes (measures 40-42). The tablature shows fret numbers: (3), 4-4-4, 4-4-3, (3), 3-3-3-3-3, 3-3, and 3.
- System 5 (S/tws. and el.bs.):** The piano part features a melodic line with slurs and accents, starting with a triplet of eighth notes (measures 37-39) and ending with a triplet of eighth notes (measures 40-42). The tablature shows fret numbers: 1-1-1-1-1-1-1-1, 1-1-1-1-1-1-1-1, 1-1-1-1-1-1-1-1, and 1-1-1-1-1-1-1-1.

41 *~~~~~* *H* 42 *~~~~~* 43 *sl.* 44 *~~~~~* *H* *~~~~~*

L/Gt.1

~~~~~ *H* *~~~~~* *~~~~~* *~~~~~* *~~~~~* *H* *~~~~~*

T (3)-3—3-3-4-3-3 (3) (3)-4—6 6-8 5—3-5 3 (3)-3—3-3-4-3-3

A

B

L/Gt.2

~~~~~ *H* *~~~~~* *~~~~~* *~~~~~* *~~~~~* *H* *~~~~~*

T (7)-7—7-7-8-7-7 (7) 7 (7)-7—7-7-8-7-7

A

B

R/Gt.

let ring -----|

T (3) 4 4 4 4 3 3 3 (3)

A (3) 3 3 3 3 3 3 3 (3)

B 3-3—3—3—3 3—3

S/arm.

S/tws.

el.bs.

1-1-1-1-1-1-1-1 1-1-1-1-1-1-1-1 1-1-1-1-1-1-1-1 1-1-1-1-1-1-1-1

49 *sl.* 50 51 52

L/Gt.1

sl.

5-5 3-5-5-12 13 12 13-11 (11) 12 15 (15)-16

L/Gt.2

sl.

5-5 3-5-5-8 8

R/Gt.

let ring -----

(3) (3) 4 4 4 4 3 3 (3)
3 3 3 3 3 3 3

S/arm.

S/tws.

el.bs.

1-1-1-1-1-1-1-1 1-1-1-1-1-1-1-1 1-1-1-1-1-1-1-1 1-1-1-1-1-1-1-1

53 54 55 56

L/Gt.1

13 (13) (13) (13)

L/Gt.2

R/Gt.

let ring

(3) (3)

S/arm.

S/tws.

el.bs.

1 (1) (1) (1)

L/Gt.1
 L/Gt.2
 R/Gt.
 S/arm.
 S/tws.
 el.bs.

37 58
 (13) (13)
 (1) (1)

THE SYNTHETIC MUSIC LESSON

Music by Pino Danilo Prestinenzi

Dropped D

⑥ = D

♩ = 100

Free time

s. guit.

1 2 3

let ring

4 5 6

let ring

7 8 9

let ring

10 11 12

let ring

13 14 15

let ring

16 17 18

let ring-----

TAB

0 0 7 0 11 11 0 9 0 0 9 0 9 0 9 (9)

19 20 21

TAB

22 23 24

TAB

25 26 27

TAB

28 29 30

let ring-----

TAB

0 0 0 2 0

31 32 33

let ring -- P let ring-----

TAB

0 0 0 2 5 4 2 0 0 0 2 4 4 5 0 (0)

34 35 36

let ring

TAB (0)

37 38 39

let ring -----+ P let ring -----+ P

TAB 0 0 0 2 0 0 0 2 5 4 2 0 0 0 0 2 0

40 41 42

let ring --+ P let ring -----+ P let ring -----+ P

TAB 0 0 0 2 5 4 2 0 7 6 7 7 6 7 7 6 7 6

43 44 45

TAB (6)

46 47 48

TAB

49 50 51

let ring -----+ P let ring -----+ P

TAB 0 0 0 2 0 0 0 2 5 4 2 0 0 0 0 2 0

52 *P* 53 54

let ring *P* *let ring*

TAB

0 0 0 2 5 4 2 0 7 6 7 7 6 7 7 6 7 7 6 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

55 *sl.* 56 57

let ring *sl.*

TAB

7 9 0 9 9 7 9 9 7 9 9 9 11 12 12 12

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

58 59 60

let ring *let ring*

TAB

0 7 7 0 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

61 *P* 62 63

let ring *P*

TAB

2 2 2 0 0 0 0 0 0 5 7 5 4 7 4 0 5 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

64 65 66 *sl.*

let ring *sl.*

TAB

2 2 2 2 3 0 0 3 5 8 7 9 10 10

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

SYNTHETIC DREAMS

Music by Pino Danilo Prestinenzi

Moderately Slow ♩ = 80

Sheet music for "SYNTHETIC DREAMS" by Pino Danilo Prestinenzi. The score is in 4/4 time, moderately slow (♩ = 80). The key signature is two sharps (F# and C#).

The score is divided into two systems, each containing staves for Violin (vln.), Electric Guitar (el.guit.), Bass (B), and Drum (Drum). The Electric Guitar part includes a P.M. (Pedal Point) section, indicated by a dashed line and the label "P.M.".

System 1 (Measures 1-4):

- vln.:** Measures 1-4. Measure 1: Rest. Measure 2: Quarter note G4, quarter note A4. Measure 3: Quarter note B4, quarter note C5. Measure 4: Quarter note B4, quarter note A4.
- el.guit.:** Measures 1-4. Measure 1: Rest. Measure 2-4: Continuous eighth-note arpeggiated figure: G4-A4-B4-C5-B4-A4-G4.
- B:** Measures 1-4. Measure 1: Rest. Measure 2-4: Continuous eighth-note arpeggiated figure: G4-A4-B4-C5-B4-A4-G4.
- Drum:** Measures 1-4. Measure 1: Rest. Measure 2-4: Continuous eighth-note arpeggiated figure: G4-A4-B4-C5-B4-A4-G4.

System 2 (Measures 5-8):

- vln.:** Measures 5-8. Measure 5: Quarter note G4, quarter note A4. Measure 6: Quarter note B4, quarter note C5. Measure 7: Quarter note B4, quarter note A4. Measure 8: Quarter note G4, quarter note F#4.
- el.guit.:** Measures 5-8. Measure 5: Rest. Measure 6-8: Continuous eighth-note arpeggiated figure: G4-A4-B4-C5-B4-A4-G4.
- B:** Measures 5-8. Measure 5: Rest. Measure 6-8: Continuous eighth-note arpeggiated figure: G4-A4-B4-C5-B4-A4-G4.
- Drum:** Measures 5-8. Measure 5: Rest. Measure 6-8: Continuous eighth-note arpeggiated figure: G4-A4-B4-C5-B4-A4-G4.

9 10 11 12

vln.

el.guit.

P.M.

n.guit.

bgo.cga.

el.bs.

h.clap.

B/Drum

13 14 15 16

vln.

el.guit.

P.M.

n.guit.

bgo.cga.

el.bs.

h.clap.

B/Drum

17 18 19 20

vln.

el. guit.

P.M. ----- 4

T
A
B

n. guit.

T
A
B

h.clap.

h.bs. bgo. cga.

B/Drum

21 22 23 24

vln.

el. guit.

P.M. ----- 4

T
A
B

n. guit.

T
A
B

h.clap.

h.bs. bgo. cga.

B/Drum

41 42 43 44

vln.

el.guit.

n.guit.

let ring -----

TAB

h.clap. el.bs. bgo.cga.

h.clap.

B/Drum

45 46 47 48

vln.

el.guit.

n.guit.

let ring -----

TAB

h.clap. el.bs. bgo.cga.

h.clap.

B/Drum

49 50 51 52

vln.

el.guit.

n.guit.

h.clap.

B/Drum

let ring

53 54 55 56

let ring

57 58 59 60

vln.

el.guit.

n.guit.

let ring ----- 4

TAB

h.clap. el.bs. bgo...

h.clap.

B/Drum

61 62 63 64

P.M. ----- 4

TAB

65 66 67 68

vln.

el.guit.

P.M. ----- 4

T
A
B

7 9 11 10-10 11 9 9 11 10-10 11 9 7 9 8-8 9 9 8-8 9 7 9 11 10-10 11 9 9 11 10-10 11 9 7 9 8-8 9 9 8-8 9 7 9

n.guit.

T
A
B

bgo...

el.bs.

h.cl...

B/Drum

69 70 71 72

vln.

el.guit.

P.M. ----- 4

T
A
B

7 9 11 10-10 11 9 9 11 10-10 11 9 7 9 8-8 9 9 8-8 9 7 9 11 10-10 11 9 9 11 10-10 11 9 7 9 8-8 9 9 8-8 9 7 9

n.guit.

T
A
B

bgo...

el.bs.

h.cl...

B/Drum

73 74 75 76

vln.

el. guit.

P.M.-----4

T
A
B

n. guit.

bgo...

el. bs.

h.c.l...

B/Drum

77 78 79 80

vln.

el. guit.

P.M.-----4

T
A
B

n. guit.

bgo...

el. bs.

h.c.l...

B/Drum

81 82 83 84

vln.

el. guit.

P.M. ----- 4

T
A
B

3 5 7 6 6 7 5 5 7 6 7 5 3 5 4 4 5 5 5 4 4 5 3 5 7 6 7 5 5 7 6 7 5 3 5 4 4 5 5 5 4 4 5 3 5 7 6 7 5 5 7 6 7 5 3 5 4 4 5 5 5 4 4 5

n. guit.

T
A
B

bjo. cga.

h. clap.

B/Drum

85 86 87 88

vln.

el. guit.

P.M. ----- 4

T
A
B

3 5 7 6 6 7 5 5 7 6 7 5 3 5 4 4 5 5 5 4 4 5 3 5 7 6 7 5 5 7 6 7 5 3 5 4 4 5 5 5 4 4 5

n. guit.

T
A
B

bjo. cga.

h. clap.

B/Drum

89 90 91 92

vln.

el.guit.

P.M.-----

T
A
B

3 5 7 6 6 7 5 5 7 6 6 7 5 3 5 4 4 5 5 5 4 5 3 5 7 6 7 5 5 7 6 6 7 5 3 5 4 4 5 5 5 3 5

n.guit.

T
A
B

h.clap. el.bs. bgo.cga.

h.clap.

B/Drum

93 94 95 96

noise#1 noise#2

T
A
B

(0) (0) 0 0
(0) (0) 4 4
(7) (7) 4 4
(5) (5) 2 X X

97 98 99 100

vln.

el.guit.

n.guit.

Bgo.cga.

h.clap. el.bs.

B/Drum

101 102 103 104

105

vln.

el.guit.

n.guit.

bgo.c...

h.clap. el.bs.

B/Drum

105

106

107

108

SYNTHETIC DREAMS

(Final)

Music by Pino Danilo Prestinenzi

March ♩ = 110

el.guit.

let ring

1 2 3

0 0 2 2 2 0 0 0 0 5 5 5 0 0 0 0 8 8 8 0 0

3 5 8

K-B/Crys.

el.b.s.

4 5 6

let ring

0 0 6 6 0 0 0 0 2 2 2 0 0 0 0 5 5 5 0 0

6 3 5

7 8 9

let ring

0 0 8 8 8 0 0 0 0 6 6 0 0 0 0 2 2 2 0 0

8 6 3

el. guit.

let ring

10 11 12

5 0 0 5 5 5 0 0 0 0 8 8 8 0 0 0 0 6 0 6 0 0

5 8 6

K-B/Crys.

el. bs.

13 14 15

let ring

2 2 2 0 0 0 0 0 5 5 5 0 0 0 0 8 8 8 0 0

3 5 8

16 17 18

let ring

0 6 0 6 0 0 0 0 2 2 2 0 0 0 0 5 5 5 0 0

6 3 5

el. guit.

let ring -----1

19 20 21

8 0 0 8 8 8 0 0 6 0 6 0 0 3

K-B/Crys.

el.bs.

22

(3)

COVENANT DO YOU COPY

Music by Pino Danilo Prestinzenzi

Moderately Slow Rock ♩ = 90

Sheet music for "COVENANT DO YOU COPY" by Pino Danilo Prestinzenzi. The tempo is Moderately Slow Rock (♩ = 90). The music is written for a 4/4 time signature and is in the key of B-flat major (two flats).

The score is divided into three systems, each containing five staves:

- Staff 1 (R/Ct.):** Right/Center channel, Treble clef. It contains melodic lines with fingerings 1 and 2 indicated.
- Staff 2 (D):** Drums, Treble clef. It contains a simple drum pattern.
- Staff 3 (deep-shift):** Deep-shift channel, Treble clef. It contains a melodic line.
- Staff 4 (c-bells):** C-bells channel, Treble clef. It contains a melodic line.
- Staff 5 (el. bs.):** Electric Bass, Bass clef. It contains a bass line.

The music is written in a 4/4 time signature and is in the key of B-flat major (two flats). The tempo is Moderately Slow Rock (♩ = 90). The score is divided into three systems, each containing five staves.

7 8

R/Gt.

deep-shift

c-bells

el. bcs.

9 10

T
A
B

11 12

T
A
B

13 14

R/Gt.

deep-shift

c-bells

el. ps.

13 14

15 16

15 16

17 18

17 18

19 20

R/Gt.

deep-shift

c-bells

el. hcs.

21 22

23 24

25 26

R/Gt.

deep-shift

c-bells

el. bx.

27 28

29 30

31 32

R/Ct.

deep-shift

c-bells

el. hgs.

33 34

35 36

37 38

R/Gt.

deep-shift

c-bells

el. hg.

39 40

R/Gt.

deep-shift

c-bells

el. hg.

41 42

R/Gt.

deep-shift

c-bells

el. hg.

43 44

R/Ct.

deep-shift

c-bells

el. bc.

45 46

T
A
B

47 48

T
A
B

49 50

R/Gt.

deep-shift

c-bells

el. bas.

51 52

T
A
B

53 54

T
A
B

55 56

R/Ct.

deep-shift

c-bells

el. bs.

57 58

59 60

73 74

R/Gt.

deep-shift

c-bells

el. bs.

75 76

77 78

79 80

R/Gt.

deep-shift

c-bells

el. hcs.

81 82

83 84

85 86

R/Gt.

deep-shift

c-bells

el. hcs.

87 88

T

A

B

($\frac{8}{8}$ = $\frac{4}{4}$)

89 90

H

H

P

H

P.M. -----4

P

P.M. -----4

H

7 0 7 7 5 6 7

X X X

6 5 7

X X X 5 7 7 (7)

R/Gt. 91
 H H 92
 P.M.-----4 P P.M.-----4 H
 7 0 7 7 5 6 5 X X X 6 5 7 X X X 5 7 7 (7)

deep-shift
 H H
 P.M.---4 P.M.-----4 H
 7 0 7 7 5 6 8 X X X 10 7 7 X X X 5 7 7 (7)

c-bells
 H H
 P.M.---4 P.M.-----4 H
 7 0 7 7 5 6 8 X X X 10 7 7 X X X 5 7 7 (7)

el. hrs.
 H H
 P.M.---4 P.M.-----4 H
 7 0 7 7 5 6 8 X X X 10 7 7 X X X 5 7 7 (7)

93
 H H
 P.M.---4 P.M.-----4 H
 7 0 7 7 5 6 8 X X X 10 7 7 X X X 5 7 7 (7)

94
 H H
 P.M.---4 P.M.-----4 H
 7 0 7 7 5 6 8 X X X 10 7 7 X X X 5 7 7 (7)

95
 H H
 P.M.---4 P.M.-----4 H
 7 0 7 7 5 6 8 X X X 10 7 7 X X X 5 7 7 (7)

96
 H H
 P.M.---4 P.M.-----4 H
 7 0 7 7 5 6 8 X X X 10 7 7 X X X 5 7 7 (7)

97 H H P H

H H P.M.-----4 P P.M.-----4 H

7 0 7 7 5 6 7 X X X 6 5 7 X X X 5 7 7 (7)

R/Gt.

deep-shift

c-bells

cl. kg.

99 H H P H

H H P.M.-----4 P P.M.-----4 H

7 0 7 7 5 6 5 X X X 6 5 7 X X X 5 7 7 (7)

101 H H P H

H H P.M.---4 P.M.-----4 H

7 0 7 7 5 6 8 X X X 10 7 7 X X X 5 7 7 (7)

109 110

R/Gt.

deep-shift

c-bells

el. bc.

111 112

113 114

115 116

R/Gt

deep-shift

c-bells

el. bs.

This system contains measures 115 and 116. The R/Gt part features a complex, multi-measure chordal structure with many tied notes. The deep-shift part has a single note in measure 115 and a half note in measure 116. The c-bells part has a whole rest in measure 115 and a half note in measure 116. The el. bs. part has a continuous eighth-note pattern with ties.

117 118

This system contains measures 117 and 118. The R/Gt part continues with complex chordal structures. The deep-shift part has a single note in measure 117 and a half note in measure 118. The c-bells part has a whole rest in measure 117 and a half note in measure 118. The el. bs. part continues with its eighth-note pattern.

119 120

This system contains measures 119 and 120. The R/Gt part continues with complex chordal structures. The deep-shift part has a single note in measure 119 and a half note in measure 120. The c-bells part has a whole rest in measure 119 and a half note in measure 120. The el. bs. part continues with its eighth-note pattern.

121 122

R/Gt.

deep-shift

c-bells

el. bc.

123 124

125 126

127

R/Gt

deep-shift

c-bells

el. ps.

128

129

let ring

130

7 10 7 0 10 7 7

0 7 10 7 0 10 7 7

131

let ring

132

9 11 9 0 11 9 9

0 9 11 9 0 11 9 9

133

let ring ----- 4

R/Gt.

10 13 10 0 13 10 10

0

deep-shift

c-bells

ed. bs.

135

let ring ----- 4

R/Gt.

9 11 9 0 11 9 9

0

deep-shift

c-bells

ed. bs.

137

let ring ----- 4

R/Gt.

7 10 7 0 10 7 7

0

deep-shift

c-bells

ed. bs.

139 140

let ring -----4

R/Gl.

deep-shift

c-bells

el. bas.

141 142

let ring -----4

T
A
B

0 10 13 10 13 10 10 0 10 13 10 13 10 10

143 144

let ring -----4

T
A
B

0 9 11 9 0 11 9 9 0 9 11 9 0 11 9 9

145

R/Gt.

let ring ----- 4

7 10 7 0 10 7 7

0

146

7 10 7 0 10 7 7

0

deep-shift

c-bells

el. hcs.

147

let ring ----- 4

7 10 7 0 10 7 7

0

148

7 10 7 0 10 7 7

0

149

let ring ----- 4

7 10 7 0 10 7 7

0

150

7 10 7 0 10 7 7

0

151

R/Ct.

let ring ----- 4

7 10 7 0 10 7 7

0

152

7 10 7 0 10 7 7

0

deep-shift

c-bells

el. hcs.

153

let ring ----- 4

7 10 7 0 10 7 7

0

THE HOST

(part.1)

Music by Pino Danilo Prestinenzi

Moderately Fast ♩ = 167

R/Gt.1
E>A>D>G>C>F

R/Gt.2
E>B>E>D>G>C>F

h.clap. bgo....

1 2 3 4

5 6 7 8

9 10 11 12

R/Gt.1

13

14

15

16

T

A

B

R/Gt.2

13

14

15

16

T

A

B

bgo...

13

14

15

16

h.cl...

13

14

15

16

17

18

19

20

T

A

B

17

18

19

20

T

A

B

17

18

19

20

h.cl...

17

18

19

20

21

22

23

24

T

A

B

21

22

23

24

T

A

B

21

22

23

24

h.cl...

21

22

23

24

2/11

R/Gt.1

25 26 27 28

let ring ·4 let ring ·4 let ring let ring let ring let ring let ring let ring let ring let ring let ring

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T
A
B

0 3 0 3 0 0 3 0 3 0 3 0 3 0 3 0

0 2 0 0 2 3 0 2 0 2 3

R/Gt.2

h.clap bgo c...

29 30 31 32

let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T
A
B

3 0 3 0 3 3 0 3 0 3 0 3 0 3 0 3

0 2 3 0 2 0 0 2 3 0 2 0

T
A
B

5 (5) (5) 0

33 34 35 36

let ring ·4 let ring ·4 let ring let ring let ring let ring let ring let ring let ring let ring let ring

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T
A
B

0 3 0 3 0 0 3 0 3 0 3 0 3 0 3 0

0 2 0 0 2 3 0 2 0 2 3

T
A
B

2 (2) 2 1 2 1 (1) 2 4 2 4 4 4 2 4

R/Gt.1

37 38 39 40

let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T 3 0 3 0 3 3 0 3 0 3 3 0 3

A 0 2 3 0 2 0 0 2 3 0 2 0 3

B 0 2 3 0 2 0 0 2 3 0 2 0 3

R/Gt.2

5 (5) (5) 0

h.clap hgo c...

41 42 43 44

let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T 3 0 3 0 3 3 0 3 0 3 3 0 3

A 0 2 3 0 2 0 0 2 3 0 2 0 3

B 0 2 3 0 2 0 0 2 3 0 2 0 3

T 2 (2) 2 1 2 1 (1) 2 4 2 4 4 4 4 2 4

A 2 (2) 2 1 2 1 (1) 2 4 2 4 4 4 4 2 4

B 2 (2) 2 1 2 1 (1) 2 4 2 4 4 4 4 2 4

45 46 47 48

let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T 3 0 3 0 3 3 0 3 0 3 3 0 3

A 0 2 3 0 2 0 0 2 3 0 2 0 3

B 0 2 3 0 2 0 0 2 3 0 2 0 3

T 5 (5) (5) 0

A 5 (5) (5) 0

B 5 (5) (5) 0

R/Gt.1

49 50 51 52

let ring *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring*

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T
A
B

0 3 0 3 0 0 0 3 0 3 0 0 0 3 0 3 0

0 0 2 0 0 0 2 3 0 2 0 0 2 3

R/Gt.2

h.clap bgo c...

53 54 55 56

let ring *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring*

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T
A
B

3 0 3 0 3 3 0 3 0 3 3 0 3 0 3

0 0 2 3 0 2 0 0 2 3 0 2 0 0

5 (5) (5) 0

57 58 59 60

let ring *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring*

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T
A
B

0 3 0 3 0 0 0 3 0 3 0 0 0 3 0 3 0

0 0 2 0 0 0 2 3 0 2 0 0 2 3

2 (2) 2 1 2 1 (1) 2 4 2 4 4 4 4 2 4

R/Gt.1

73 74 75 76

let ring ·4 let ring ·4 let ring let ring let ring let ring let ring let ring let ring let ring let ring

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T
A
B

0 3 0 3 0 0 3 0 3 0 3 0 3 0 3 0

0 2 0 0 2 3 0 2 0 2 3

R/Gt.2

h.clapbgo c...

77 78 79 80

let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring let ring

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T
A
B

3 0 3 0 3 3 0 3 0 3 3 0 3 0 3

0 2 3 0 2 0 0 2 3 0 2 0

T
A
B

5 (5) (5) 0

81 82 83 84

let ring ·4 let ring ·4 let ring let ring let ring let ring let ring let ring let ring let ring let ring

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T
A
B

0 3 0 3 0 0 3 0 3 0 3 0 3 0 3

0 2 0 0 2 3 0 2 0 2 3

T
A
B

2 (2) 2 1 2 1 (1) 2 4 2 4 4 4 2 4

R/Gt.1

85 *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring*

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0

A 0 2 3 0 2 0 0 2 3 0 2 0

B 0 2 3 0 2 0 0 2 3 0 2 0

R/Gt.2

5 (5) (5) 0

h.clap hgo c...

89 *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring*

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T 0 3 0 3 0 0 0 3 0 3 0 0

A 0 2 0 0 0 0 0 2 0 0 0 3

B 0 2 0 0 0 0 0 2 0 0 2 3

T 2 (2)-2 1 2 1 (1) 2 4 2 4 4 4 4 2 4

A 2 (2)-2 1 2 1 (1) 2 4 2 4 4 4 4 2 4

B 2 (2)-2 1 2 1 (1) 2 4 2 4 4 4 4 2 4

93 *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring*

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0 3-0

A 0 2 3 0 2 0 0 2 3 0 2 0

B 0 2 3 0 2 0 0 2 3 0 2 0

T 5 (5) (5) 0

A 5 (5) (5) 0

B 5 (5) (5) 0

R/Gt.1

97 *let ring* P.M. 98 *let ring* P.M. 99 *let ring* P.M. 100 *let ring* P.M.

R/Gt.2

h.clap bgo c...

101 *let ring* P.M. 102 *let ring* P.M. 103 *let ring* P.M. 104 *let ring* P.M.

105 *let ring* P.M. 106 *let ring* P.M. 107 *let ring* P.M. 108 *let ring* P.M.

R/Gt.1
 R/Gt.2
 h/c lap bgo. c...

109 *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring*
 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

113 *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring*
 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

117 *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring*
 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

R/Gt.1

121 *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring* *let ring*

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T
A
B

4 4 4 4 4 4 4 4 4 4 4 4

2 0 0 2 3 0 2 0 0 2 3 0

R/Gt.2

T
A
B

hclapbgo.c...

125 126

T
A
B

4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2

T
A
B

4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2

THE HOST

(part.2)

Music by Pino Danilo Prestinenzi

Moderately Fast Rock ♩ = 150

Lost Org.

R/Gt.

D

el.bs.

1 2 3 4

5 6 7 8

9 10 11 12

H

P.M. -----4 P.M. H P.M. -----4 P.M.

T
A
B

(5) 5-4-2 2-4-4-4 /5-4-2-4-X-X-4-4 X-X-2-4-4-4-2-4 /5-4-2-5 5-4-2
(5) 5-4-2 2-4-4-4 /5-4-2-4-X-X-4-4 X-X-2-4-4-4-2-4 /5-4-2-5 5-4-2
(5) 5-4-2 2-4-4-4 /5-4-2-4-X-X-4-4 X-X-2-4-4-4-2-4 /5-4-2-5 5-4-2

H

P.M. -4 H P.M. -4 P.M. H P.M. -----4 P.M. P.M. -4

T
A
B

5-5-3 5-6 5-3-5 X-X-5-5-X-X-3-5 5-5-3-5 6-5-3-6 (6) 6-5-3-3-5-5-5
(5) 5-5-3 5-6 5-3-5 X-X-5-5-X-X-3-5 5-5-3-5 6-5-3-6 (6) 6-5-3-3-5-5-5
(5) 5-5-3 5-6 5-3-5 X-X-5-5-X-X-3-5 5-5-3-5 6-5-3-6 (6) 6-5-3-3-5-5-5

13 14 15 16

Lost Org.

R/Gt.

el. bs.

H

P.M.

H P.M. -----+ P.M. P.M. -----+ P.M.

17 18 19 20

H

H

H P.M. -----+ P.M. P.M. -+ H P.M. -+ P.M.

21 22 23 24

H

H P.M. -----+ P.M. P.M. -----+ P.M. H

X-X-6-6-X-X-4-6 6-6-4-6-7-6-4-7 (7)-7-6-4-4-6-6-6 /7-6-4-6-X-X-6-6 X-X-4-6-6-6-4-6 /7-6-4-7-7-6-4 7-7-5-7-8-7-5-7 X-X-7-7-X-X-5-7 X-X-4-6-6-6-4-6 /7-6-4-7-7-6-4 7-7-5-7-8-7-5-7 X-X-7-7-X-X-5-7 X-X-4-6-6-6-4-6 /7-6-4-7-7-6-4 7-7-5-7-8-7-5-7 X-X-7-7-X-X-5-7

Lost Org.

Lost Org.

R/Gt.

cl. bs.

37 38 39 40

41 42 43 44

45 46 47 48

H

P.M. -----4 P.M. H P.M. -----4 P.M. P.M. -----4 H P.M. -----4 P.M.

T
A
B

9 9 7 9 10 9 7 9 X-X 9 9 X-X 7 9 9 9 7 9 10 9 7 10 (10)-10 9 7 7 9 9 9
 9 9 7 9 10 9 7 9 X-X 9 9 X-X 7 9 9 9 7 9 10 9 7 10 (10)-10 9 7 7 9 9 9
 9 9 7 9 10 9 7 9 X-X 9 9 X-X 7 9 9 9 7 9 10 9 7 10 (10)-10 9 7 7 9 9 9

10 9 7 9 X-X 9 9 X-X 7 9 9 9 7 9 10 9 7 10 10 9 7 10 10 8 10 11 10 8 10
 10 9 7 9 X-X 9 9 X-X 7 9 9 9 7 9 10 9 7 10 10 9 7 10 10 8 10 11 10 8 10
 10 9 7 9 X-X 9 9 X-X 7 9 9 9 7 9 10 9 7 10 10 9 7 10 10 8 10 11 10 8 10

X-X 10-10 X-X 8-10 10-10 8-10 11-10 8 11 (11)-11 10 8 8 10 10 10 11-10 8-10 X-X 10-10
 X-X 10-10 X-X 8-10 10-10 8-10 11-10 8 11 (11)-11 10 8 8 10 10 10 11-10 8-10 X-X 10-10
 X-X 10-10 X-X 8-10 10-10 8-10 11-10 8 11 (11)-11 10 8 8 10 10 10 11-10 8-10 X-X 10-10

Lost Org.

49 50 51 52

R.Gt.

H P.M. ----- P.M. P.M.

T
A
B

X-X 8-10 10-10 8-10 11-10 8 11 11-10 8 10-10 10 X-10 10-10
X-X 8-10 10-10 8-10 11-10 8 11 11-10 8 10-10 10 X-10 10-10
X-X 8-10 10-10 8-10 11-10 8 11 11-10 8 10-10 10 X-10 10-10

el.bs.

53 54 55 56

T
A
B

10-10 10 X-10 10-10 10-10 10 X-10 10-10
10-10 10 X-10 10-10 10-10 10 X-10 10-10
10-10 10 X-10 10-10 10-10 10 X-10 10-10

57 58 59 60

T
A
B

10-10 10 X-10 10-10 10-10 10 X-10 10-10
10-10 10 X-10 10-10 10-10 10 X-10 10-10
10-10 10 X-10 10-10 10-10 10 X-10 10-10

61 62 63 64

Lost Org.

R/Ct.

el.bs.

65 66 67 68

69 70 71 72

THE HOST

(part.3)

Music by Pino Danilo Prestinenzi

Moderately ♩ = 150

1 2 3 4

lost-org.

M/mod up.

P/B bells.

S/solaris

H/Bit.

5 6 7 8

lost-org.

M/mod up.

P/B bells.

S/solaris

H/Bit.

9 10 11 12

13 14 15 16

17 18 19 20

lost-org.

M/mod up.

P/B bells.

S/solaris

H/Bit.

21 22 23 24

25 26 27 28

lost-org.

M/mod up.

P/B bells.

S/solaris

H/Bit.

Detailed description: This block contains the musical notation for measures 25 through 28. The instruments are arranged in five systems. The 'lost-org.' system has a treble clef staff with rests in measures 25-27 and a melodic line in measure 28. The 'M/mod up.' system has a bass clef staff with a whole note in measure 25 and rests thereafter. The 'P/B bells.' system has a bass clef staff with a whole note in measure 25, a half note in measure 27, and a whole note in measure 28. The 'S/solaris' system has a treble clef staff with a half note in measure 25, a half note in measure 26, and rests in measures 27-28. The 'H/Bit.' system has a common time signature and a complex rhythmic pattern of eighth and sixteenth notes with rests throughout all measures.

29 30 31 32

Detailed description: This block contains the musical notation for measures 29 through 32. The instruments continue from the previous block. The 'lost-org.' system has a treble clef staff with rests in measures 29-30 and a melodic line in measure 32. The 'M/mod up.' system has a bass clef staff with a whole note in measure 29, a half note in measure 30, and rests in measures 31-32. The 'P/B bells.' system has a bass clef staff with a whole note in measure 29, a half note in measure 31, and a whole note in measure 32. The 'S/solaris' system has a treble clef staff with a half note in measure 29, a half note in measure 30, and rests in measures 31-32. The 'H/Bit.' system has a common time signature and a complex rhythmic pattern of eighth and sixteenth notes with rests throughout all measures.

lost-org.

33 34 35 36

M/mod up.

P/B.bells.

S/solaris

H/Bit.

37 38

MESSAGE TO EARTH

Music by Pino Danilo Prestinenzi

Bright Rock ♩ = 130

Sheet music for "MESSAGE TO EARTH" by Pino Danilo Prestinenzi, featuring guitar and bass.

Instrumentation: s. guit. (Solo Guitar), el. bs. (Electric Bass).

Key Signature: D Major (two sharps).

Time Signature: 4/4.

Tempo: Bright Rock ♩ = 130.

Measure Numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

Techniques: P.M. -4, P, H, P.M., P, P.M., P, H, P.M. -4, P.M. -4.

Staff 1 (Solo Guitar): Treble clef, D major key signature. Measures 1-4 show a melodic line with chords and a final measure with a long sustain.

Staff 2 (Electric Bass): Bass clef, D major key signature. Measures 1-4 show a bass line with chords and a final measure with a long sustain.

Staff 3 (Solo Guitar): Treble clef, D major key signature. Measures 5-8 show a melodic line with chords and a final measure with a long sustain.

Staff 4 (Electric Bass): Bass clef, D major key signature. Measures 5-8 show a bass line with chords and a final measure with a long sustain.

Staff 5 (Solo Guitar): Treble clef, D major key signature. Measures 9-12 show a melodic line with chords and a final measure with a long sustain.

Staff 6 (Electric Bass): Bass clef, D major key signature. Measures 9-12 show a bass line with chords and a final measure with a long sustain.

s.guit.

el.bs.

13

P H

14

15

H

16

P

P.M. -4 P.M. -4 H P.M. -4 p P.M.

17

18

19

20

21

22

23

24

25

26

27

28

Tablature for guitar (T) and electric bass (B) is provided for each measure.

s.guit.

29 30 31 32

el.bs.

33 34 35 36

37 38 39 40

41 42 43 44

sguit.

45 46 47 48

el bs.

Tablature for measures 45-48:

Measure	Guitar	Bass
45		(5)-5-5-5-5-5-5-3-3-0-0
46		5-5-5-5-5-0-0-0 5-4
47		4 5-5-5-5-5-5-5 5-4
48		4 5-5-5-5-5-0-0-0 5-4 5

49 50 51 52

Tablature for measures 49-52:

Measure	Guitar	Bass
49		(5)-5-5-5-5-5-5-3-3-0-0
50		5-5-5-5-5-0-0-0 5-4
51		4 5-5-5-5-5-5-5 5-4
52		4 5-5-5-5-5-0-0-0 5-4 5

53 54 55 56

P.M. -4 P.M. -4

P H P H

Tablature for measures 53-56:

Measure	Guitar	Bass
53		(5)-5-5-5-5-5-5-3-3-0-0
54		5-5-5-5-5-0-0-0 5-4
55	2 0 0 0 0 0 0 0	4 5-5-5-5-5-5-5 5-4
56	5 3 (3) 0 3 0 0 2 6 4 (4) 0 3 0 0 2 7 5 (5)	4 5-5-5-5-5-0-0-0 5-4 5

57 58 59 60

P.M. -4 P.M. -4

P H P H P H

Tablature for measures 57-60:

Measure	Guitar	Bass
57		(5)-5-5-5-5-5-5-3-3-0-0
58		5-5-5-5-5-0-0-0 5-4
59	2 0 0 0 0 0 0 0	4 5-5-5-5-5-5-5 5-4
60	6 4 (4) 0 0 0 2 2 7 5 (5) 0 0 0 2 2	4 5-5-5-5-5 5-4 5-3

el.bs.

s. guit.

93 94 95 96

el bs.

3-5-5-X-5-X-X-5-X-5-X-5-7-5-X 3-5-5-X-5-X-X-5-X-5-X-5-5-5-X 3-5-5-X-5-X-X-5-X-5-X-5-7-5-X 3-5-5-X-5-X-X-5-X-5-X-5-5-5-X

97 98 99 100

3-5-5-X-5-X-X-5-X-5-X-5-7-5-X 3-5-5-X-5-X-X-5-X-5-X-5-5-5-X 3-5-5-X-5-X-X-5-X-5-X-5-7-5-X 3-5-5-X-5-X-X-5-X-5-X-5-5-5-X

101 102 103 104

3-5-5-X-5-X-X-5-X-5-X-5-7-5-X 3-5-5-X-5-X-X-5-X-5-X-5-5-5-X 3-5-5-X-5-X-X-5-X-5-X-5-7-5-X 3-5-5-X-5-X-X-5-X-5-X-5-5-5-X

105 106 107 108

3-5-5-X-5-X-X-5-X-5-X-5-7-5-X 3-5-5-X-5-X-X-5-X-5-X-5-5-5-X 3-5-5-X-5-X-X-5-X-5-X-5-7-5-X 3-5-5-X-5-X-X-5-X-5-X-5-5-5-X

s. guit.

109 110 111 112

el bs.

3-5-5-X-5-X-X-5-X-5-X-5-7-5-X 3-5-5-X-5-X-X-5-X-5-X-5-5-5-X 3-5-5-X-5-X-X-5-X-5-X-5-7-5-X 3-5-5-X-5-X-X-5-X-5-X-5-5-5-X

113 114 115 116

3-5-5-X-5-X-X-5-X-5-X-5-7-5-X 3-5-5-X-5-X-X-5-X-5-X-5-5-5-X 3-5-5-X-5-X-X-5-X-5-X-5-7-5-X 3-5-5-X-5-X-X-5-X-5-X-5-5-5-X

117 118 119 120

P.M. -4 P.M. -4

5 3
6 4
7 5
2 0 0 0 0 0

3-5-5-X-5-X-X-5-X-5-X-5-7-5-X 3-5-5-X-5-X-X-5-X-5-X-7-7-7-X 3-5-5-X-5-X-X-5-X-5-X-5-5-5-X 3-5-5-X-5-X-X-5-X-5-X-5-7-7-X

121 122 123 124

P H P H P H

P.M. -4 P.M. -4 P.M. -4 P.M. -4

(3) (4) (5) 0 3 0 0 2 7 6 5 (5) (4) (5) 0 3 0 3 6 4 5 2 0 0 0 0 0 0

3-5-5-X-5-X-X-5-X-5-X-5-5-5-X 3-5-5-X-5-X-X-5-X-5-X-3-3-3-X 3-5-5-X-5-X-X-5-X-5-X-5-5-5-X 3-5-5-X-5-X-X-5-X-5-X-5-7-7-X

sguit.

125 H 126 P 127 128

H P.M. -4 P P.M.

el.bs.

129 130 131 132

133 134 135 136

137 138 139 140

sguit.

141 142 143 144

el bs.

145 146 147 148

P.M. -4 P.M. -4 P H P.M. -4 P.M. -4 P H

149 150 151 152

P.M. -4 P.M. -4 P H P.M. -4 P.M. -4 P H

153 154 155 156

P.M. -4 P.M. -4 P H P.M. -4 P.M. -4 P H

s.guit.

157 158 159 160

P.M. -4 P.M. -4 P H P.M. -4 P.M. -4 P H

el.bs.

161 162 163 164

P.M. -4 P.M. -4 P H P.M. -4 P.M. -4 P H

165 166 167 168

P.M. -4 P.M. -4 H P.M. -4 P P.M.

169 170 171 172

sguit.

173 174 175 176

el bs.

3-5-5-X-5-X-X-5-X-X-5-X-5-7-5-X 3-5-5-X-5-X-X-5-X-X-5-X-5-5-5-X 3-5-5-X-5-X-X-5-X-X-5-X-5-7-5-X 3-5-5-X-5-X-X-5-X-X-5-X-5-5-5-X

177 178 179 180

3-5-5-X-5-X-X-5-X-X-5-X-5-7-5-X 3-5-5-X-5-X-X-5-X-X-5-X-5-5-5-X 3-5-5-X-5-X-X-5-X-X-5-X-5-7-5-X 3-5-5-X-5-X-X-5-X-X-5-X-5-5-5-X

181 182 183 184

3-5-5-X-5-X-X-5-X-X-5-X-5-7-5-X 3-5-5-X-5-X-X-5-X-X-5-X-5-5-5-X 3-5-5-X-5-X-X-5-X-X-5-X-5-7-5-X 3-5-5-X-5-X-X-5-X-X-5-X-5-5-5-X

185 186 187 188

3-5-5-X-5-X-X-5-X-X-5-X-5-7-5-X 3-5-5-X-5-X-X-5-X-X-5-X-5-5-5-X 3-5-5-X-5-X-X-5-X-X-5-X-5-7-5-X 3-5-5-X-5-X-X-5-X-X-5-X-5-5-5-X

s. guit.

189 190 191 192

el bs.

3-5-5-X-5-X-X-5-X-X-5-X-5-7-5-X 3-5-5-X-5-X-X-5-X-X-5-X-5-5-5-X 3-5-5-X-5-X-X-5-X-X-5-X-5-7-5-X 3-5-5-X-5-X-X-5-X-X-5-X-5-5-5-X

193 194 195 196

3-5-5-X-5-X-X-5-X-X-5-X-5-7-5-X 3-5-5-X-5-X-X-5-X-X-5-X-5-5-5-X 3-5-5-X-5-X-X-5-X-X-5-X-5-7-5-X 3-5-5-X-5-X-X-5-X-X-5-X-5-5-5-X

197 198 199 200

3-5-5-X-5-X-X-5-X-X-5-X-5-7-5-X 3-5-5-X-5-X-X-5-X-X-5-X-5-5-5-X 3-5-5-X-5-X-X-5-X-X-5-X-5-7-5-X 3-5-5-X-5-X-X-5-X-X-5-X-5-5-5-X

201 202 203 204

3-5-5-X-5-X-X-5-X-X-5-X-5-7-5-X 3-5-5-X-5-X-X-5-X-X-5-X-5-5-5-X 3-5-5-X-5-X-X-5-X-X-5-X-5-7-5-X 3-5-5-X-5-X-X-5-X-X-5-X-5-5-5-X

EPILOGUE

Music by Pino Danilo Prestinenzi

Moderately Slow $\text{♩} = 92$

1 2 3 4

k.boards

f/h-port.

bells

5-cl... 8-vlas. 14-vlns.

timp.

gong

tba.

choirs

choirs

5 6 7 8

k.boards

f/h-port.

bells

5-ce... 8-vlas. 14-vlins.

timp.

gong

tba.

choirs

choirs

9 10 11 12

k.boards

f/h-port.

bells

14-vlns.

5-ce... 8-vlas.

timp.

gong

tba.

choirs

choirs

Detailed description of the musical score: The score is arranged in a system with multiple staves. The first staff (k.boards) has a treble clef and a key signature of one sharp (F#). It contains four measures, each with a whole rest. The second staff (f/h-port.) has a bass clef and a key signature of one sharp (F#). It contains four measures: the first has a whole rest, the second has a half note G2, the third has a half note A2, and the fourth has a half note B2. The third staff (bells) has a treble clef and a key signature of one sharp (F#). It contains four measures, each with a whole rest. The fourth staff (14-vlns.) has a treble clef and a key signature of one sharp (F#). It contains four measures, each with a whole rest. The fifth staff (5-ce... 8-vlas.) has a bass clef and a key signature of one sharp (F#). It contains four measures, each with a whole rest. The sixth staff (timp.) has a treble clef and a key signature of one sharp (F#). It contains four measures, each with a whole rest. The seventh staff (gong) has a treble clef and a key signature of one sharp (F#). It contains four measures, each with a whole note G2. The eighth staff (tba.) has a bass clef and a key signature of one sharp (F#). It contains four measures, each with a whole rest. The ninth staff (choirs) has a treble clef and a key signature of one sharp (F#). It contains four measures, each with a whole rest. The tenth staff (choirs) has a treble clef and a key signature of one sharp (F#). It contains four measures, each with a whole rest.

13 14 15 16

k.boards

f/h-port.

bells

5-ce... 8-vlas. 14-vlins.

timp.

gong

tba.

choirs

choirs

Detailed description of the musical score: The score is for measures 13 through 16. The instruments and parts are: k.boards (piano), f/h-port. (flute/harp), bells (bells), 5-ce... 8-vlas. 14-vlins. (5-contrabass, 8-violas, 14-violins), timp. (timpani), gong (gong), tba. (tuba), and two choir parts. In measure 13, the k.boards and bells have whole rests. The f/h-port. plays a half note G4. The 5-ce... 8-vlas. 14-vlins. have whole rests. The timp. plays a half note G4. The gong has a whole rest. The tba. has a whole rest. The first choir part has a whole rest. The second choir part has a half note G4. In measure 14, the k.boards and bells have whole rests. The f/h-port. plays a half note A4. The 5-ce... 8-vlas. 14-vlins. have whole rests. The timp. plays a half note A4. The gong has a whole rest. The tba. plays a half note G4. The first choir part has a whole rest. The second choir part has a half note A4. In measure 15, the k.boards and bells have whole rests. The f/h-port. plays a half note B4. The 5-ce... 8-vlas. 14-vlins. have whole rests. The timp. plays a half note B4. The gong has a whole rest. The tba. plays a half note A4. The first choir part has a whole rest. The second choir part has a half note B4. In measure 16, the k.boards and bells have whole rests. The f/h-port. plays a half note C5. The 5-ce... 8-vlas. 14-vlins. have whole rests. The timp. plays a half note C5. The gong has a whole rest. The tba. plays a half note B4. The first choir part has a whole rest. The second choir part has a half note C5.

17 18 19 20

k.boards

f/h-port.

bells

14-vlins.

8-vlins.

5-cellos

timp.

gong

tba.

choirs

choirs

Detailed description of the musical score: The score is written for measures 17 through 20. The instruments and their parts are as follows:
 - **k.boards**: Sustained notes in measures 17-19, then rests in measure 20.
 - **f/h-port.**: Sustained notes in measures 17-19, then a melodic line starting in measure 20.
 - **bells**: Sustained notes in measures 17-19, then a melodic line starting in measure 20.
 - **14-vlins.**: Sustained notes in measures 17-19, then a melodic line starting in measure 20.
 - **8-vlins.**: Sustained notes in measures 17-19, then a melodic line starting in measure 20.
 - **5-cellos**: Sustained notes in measures 17-19, then a melodic line starting in measure 20.
 - **timp.**: Sustained notes in measures 17-19, then a melodic line starting in measure 20.
 - **gong**: Sustained notes in measures 17-19, then a melodic line starting in measure 20.
 - **tba.**: Sustained notes in measures 17-19, then a melodic line starting in measure 20.
 - **choirs**: Sustained notes in measures 17-19, then a melodic line starting in measure 20.

21 22 23 24

k.boards

f/h-port.

bells

14-vlins.

8-vlas.

5-cellos

timp.

gong

tba.

choirs

choirs

Detailed description of the musical score: The score is arranged in a vertical stack of staves. Measure numbers 21, 22, 23, and 24 are indicated at the top. The instruments are labeled on the left: k.boards (keyboards), f/h-port. (flute/horn), bells, 14-vlins. (14 violins), 8-vlas. (8 violas), 5-cellos (5 cellos), timp. (timpani), gong, tba. (tuba), and two staves for choirs. The notation includes various musical symbols such as notes, rests, beams, and slurs. The choirs are written in two parts, with the top part in treble clef and the bottom part in bass clef. The tuba part is in bass clef with a key signature of one sharp (F#). The timpani part features a double bar line in measure 23, indicating a change in the instrument's role or a specific playing technique.

25 26 27 28

k.boards

f/h-port.

bells

14-vlins.

8-vlas.

5-cellos

timp.

gong

tba.

choirs

choirs

Detailed description of the musical score: The score is written for measures 25 through 28. The instruments and their parts are as follows:
 - **k.boards**: Two staves (treble and bass) with whole rests in all measures.
 - **f/h-port.**: Bass staff with a key signature of one sharp (F#). Measure 25: F#4 (half), G#4 (quarter). Measure 26: A5 (half). Measure 27: A5 (half). Measure 28: B5 (quarter), A5 (quarter), G#4 (half), F#4 (quarter).
 - **bells**: Two staves. Measure 25: Treble has a whole rest, bass has a dotted half note. Measure 26: Treble has a whole rest, bass has a half note. Measure 27: Treble has a whole rest, bass has a half note. Measure 28: Treble has a whole rest, bass has a whole rest.
 - **14-vlins.**: Treble staff. Measure 25: Whole rest. Measure 26: Quarter notes G#4, A5, B5, C#6. Measure 27: Whole rest. Measure 28: Whole note G#4.
 - **8-vlas.**: Bass staff. Measure 25: Whole note F#3. Measure 26: Quarter notes G#3, A4, B4, C#5. Measure 27: Whole rest. Measure 28: Whole note F#3.
 - **5-cellos**: Bass staff. Measure 25: Quarter notes G#3, A4, B4, C#5. Measure 26: Quarter notes G#3, A4, B4, C#5. Measure 27: Quarter notes G#3, A4, B4, C#5. Measure 28: Quarter notes G#3, A4, B4, C#5.
 - **timp.**: Two staves. Measure 25: Treble has a half note, bass has a whole rest. Measure 26: Treble has a half note, bass has a whole rest. Measure 27: Treble has a half note, bass has a whole rest. Measure 28: Treble has a half note, bass has a whole rest.
 - **gong**: Treble staff. Measure 25: Half note G#4. Measure 26: Half note G#4. Measure 27: Half note G#4. Measure 28: Half note G#4.
 - **tba.**: Bass staff with a key signature of one sharp. Measure 25: Quarter notes G#4, A5, B5, C#6. Measure 26: Quarter notes G#4, A5, B5, C#6. Measure 27: Quarter notes G#4, A5, B5, C#6. Measure 28: Quarter notes G#4, A5, B5, C#6.
 - **choirs**: Two staves. Measure 25: Treble has a half note, bass has a whole rest. Measure 26: Treble has a half note, bass has a whole rest. Measure 27: Treble has a half note, bass has a whole rest. Measure 28: Treble has a half note, bass has a whole rest.
 - **choirs**: Treble staff. Measure 25: Half note G#4. Measure 26: Quarter notes G#4, A5, B5, C#6. Measure 27: Half note G#4. Measure 28: Half note G#4.

29 30 31 32

k.boards

f/h-port.

bells

14-vlins.

8-vlas.

5-cellos

tmp.

gong

tba.

choirs

choirs

33 34 35 36

k.boards

f/h-p...

bells

14-vlins.

5-cc... 8-vlas.

timp.

gong

tba.

choirs

choirs

37 38 39 40

k.boards

f/h-port.

bells

5-ce... 8-vlas. 14-vlins.

timp.

gong

tba.

choirs

choirs

Detailed description of the musical score: The score is arranged in a system with multiple staves. Measures 37, 38, and 39 are marked with measure numbers at the top. The instruments are listed on the left: k.boards (keyboard), f/h-port. (flute/harp), bells, 5-ce... 8-vlas. 14-vlins. (5-contrabass, 8-violas, 14-violins), timp. (timpani), gong, tba. (tuba), and two choir parts. In measures 37-39, most instruments have sustained notes or rests. In measure 40, the f/h-port. part has a melodic line starting with a half note G4, followed by quarter notes A4, B4, A4, G4, F#4, E4, D4, and ending with a quarter rest. The tba. part has a single half note G2. All other instruments have rests in measure 40.

41 42 43 44

k.boards

f/h-p...

bells

14-vlins.

5-cc... 8-vlas.

timp.

gong

tba.

choirs

choirs

Detailed description of the musical score: The score is for measures 41 through 44.
 - **k.boards**: Measures 41-43 have whole rests; measure 44 has a whole rest.
 - **f/h-p...**: Measures 41-43 have a half note G4, an eighth note A4, and a dotted eighth note B4, all tied across measures. Measure 44 has a whole rest.
 - **bells**: Measures 41-43 have a half note G4, an eighth note A4, and a dotted eighth note B4, all tied across measures. Measure 44 has a whole rest.
 - **14-vlins.**: Measures 41-43 have whole rests; measure 44 has a whole rest.
 - **5-cc... 8-vlas.**: Measures 41-43 have whole rests; measure 44 has a whole rest.
 - **timp.**: Measures 41-43 have a half note G4, an eighth note A4, and a dotted eighth note B4, all tied across measures. Measure 44 has a whole rest.
 - **gong**: Measures 41-43 have whole rests; measure 44 has a whole note G4.
 - **tba.**: Measures 41-43 have a half note G4, an eighth note A4, and a dotted eighth note B4, all tied across measures. Measure 44 has a whole rest.
 - **choirs (top)**: Measures 41-43 have whole rests; measure 44 has a whole rest.
 - **choirs (bottom)**: Measures 41-43 have a half note G4, an eighth note A4, and a dotted eighth note B4, all tied across measures. Measure 44 has a whole rest.

45 46 47 48

k.boards

f/h-port.

bells

14-vlins.

8-vlas.

5-ce...

timp.

gong

tba.

choirs

choirs

49 50 51 52

k.boards

f/h-p...

bells

14-vlins.

5-cc... 8-vlas.

timp.

gong

tba.

choirs

choirs

Detailed description of the musical score: The score is arranged in a system of 11 staves. Measures 49, 50, and 51 contain active musical notation across most parts. In measure 49, the f/h-p... part has a half note G4, the bells part has a half note G4, the timp. part has a half note G4, and the tba. part has a half note G4. In measure 50, the f/h-p... part has a half note A4, the bells part has a half note A4, the timp. part has a half note A4, and the tba. part has a half note A4. In measure 51, the f/h-p... part has a half note B4, the bells part has a half note B4, the timp. part has a half note B4, and the tba. part has a half note B4. In measure 52, the f/h-p... part has a half note C5, the bells part has a half note C5, the timp. part has a half note C5, and the tba. part has a half note C5. The k.boards, 14-vlins., 5-cc... 8-vlas., and the two choir parts have rests in all four measures.

53 54 55 56

k.boards

f/h-port.

bells

14-vlins.

8-vlas.

5-cellos

timp.

gong

tba.

choirs

choirs

Detailed description of the musical score: The score is written for measures 53 through 56. The keyboard part (k.boards) has whole rests in measures 53-54 and whole notes in measures 55-56. The f/harp part (f/h-port.) plays a melodic line starting in measure 53, with a slur over measures 53-54 and a change in key signature to D major in measure 55. The bells part has rests in measures 53-54 and a melodic phrase starting in measure 55. The 14 violins (14-vlins.) and 8 violas (8-vlas.) parts enter in measure 55 with a melodic line. The 5 cellos (5-cellos) part also enters in measure 55 with a similar melodic line. The timpani (timp.) part has rests in measures 53-54 and a melodic phrase starting in measure 55. The gong part has a sustained note in measures 53-54 and a melodic phrase starting in measure 55. The tuba (tba.) part has rests in measures 53-54 and a melodic line starting in measure 55. The two choir parts (choirs) enter in measure 55 with a melodic line. The score is written in 4/4 time and features a variety of musical notation including rests, notes, slurs, and key signature changes.

57 58 59 60

k.boards

f/h-port.

bells

14-vlins.

8-vlas.

5-cellos

timp.

gong

tba.

choirs

choirs

Detailed description of the musical score: The score is written for measures 57 through 60. The instruments and their parts are as follows:
 - **k.boards**: Silent throughout the measures.
 - **f/h-port.**: In measure 57, plays a half note G#4. In measure 58, rests. In measure 59, plays a half note A4. In measure 60, plays a half note G#4.
 - **bells**: In measure 57, plays a half note G#4. In measure 58, rests. In measure 59, plays a half note A4. In measure 60, plays a half note G#4.
 - **14-vlins.**: In measure 57, plays a half note G#4. In measure 58, rests. In measure 59, plays a half note A4. In measure 60, plays a half note G#4.
 - **8-vlas.**: In measure 57, plays a half note G#4. In measure 58, rests. In measure 59, plays a half note A4. In measure 60, plays a half note G#4.
 - **5-cellos**: In measure 57, plays a half note G#4. In measure 58, rests. In measure 59, plays a half note A4. In measure 60, plays a half note G#4.
 - **timp.**: In measure 57, plays a half note G#4. In measure 58, rests. In measure 59, plays a half note A4. In measure 60, plays a half note G#4.
 - **gong**: In measure 57, plays a half note G#4. In measure 58, rests. In measure 59, plays a half note A4. In measure 60, plays a half note G#4.
 - **tba.**: In measure 57, plays a half note G#4. In measure 58, rests. In measure 59, plays a half note A4. In measure 60, plays a half note G#4.
 - **choirs**: The first choir part is silent. The second choir part plays a half note G#4 in measure 57, rests in measure 58, and plays a half note A4 in measure 59.

61 62 63 64

k.boards

f/h-port.

bells

5-ce... 8-vlas. 14-vlns.

timp.

gong

tba.

choirs

choirs

Detailed description of the musical score: The score is arranged in a system with multiple staves. The first staff (k.boards) has a treble clef and a key signature of one sharp (F#). Measures 61-64 show a series of rests. The second staff (f/h-port.) has a bass clef and a key signature of one sharp (F#). Measures 61-64 show a series of notes, including a half note in measure 61, a half note in measure 62, a half note in measure 63, and a half note in measure 64. The third staff (bells) has a treble clef and a key signature of one sharp (F#). Measures 61-64 show a series of notes, including a half note in measure 61, a half note in measure 62, a half note in measure 63, and a half note in measure 64. The fourth staff (5-ce... 8-vlas. 14-vlns.) has a treble clef and a key signature of one sharp (F#). Measures 61-64 show a series of rests. The fifth staff (timp.) has a treble clef and a key signature of one sharp (F#). Measures 61-64 show a series of notes, including a half note in measure 61, a half note in measure 62, a half note in measure 63, and a half note in measure 64. The sixth staff (gong) has a treble clef and a key signature of one sharp (F#). Measures 61-64 show a series of notes, including a half note in measure 61, a half note in measure 62, a half note in measure 63, and a half note in measure 64. The seventh staff (tba.) has a bass clef and a key signature of one sharp (F#). Measures 61-64 show a series of rests. The eighth staff (choirs) has a treble clef and a key signature of one sharp (F#). Measures 61-64 show a series of rests. The ninth staff (choirs) has a treble clef and a key signature of one sharp (F#). Measures 61-64 show a series of rests.

65 66 67 68

k.boards

f/h-p...

bells

14-vlns.

8-vlas.

5-ce...

timp.

gong

tba.

choirs

choirs

Detailed description of the musical score: The score is for measures 65, 66, 67, and 68. The instruments and voices are: k.boards (keyboard), f/h-p... (flute/harp), bells, 14-vlns. (14 violins), 8-vlas. (8 violas), 5-ce... (5 cellos), timp. (timpani), gong, tba. (tuba), and two choir parts. The notation includes rests, notes, and dynamics. The key signature has one sharp (F#). The time signature is not explicitly shown but appears to be 4/4 based on the measure structure. The score is written in a standard musical notation style with a system of staves and a brace on the left for each instrument group.

69 70 71

k.boards

f/h-p...

bells

5-ce... 8-vlas, 14-vlins.

timp.

gong

tba.

choirs

choirs

The musical score consists of ten staves. The first two staves are for keyboard instruments (k.boards), the third for f/h-p..., the fourth and fifth for bells, the sixth for 5-ce... 8-vlas, 14-vlins., the seventh for timp., the eighth for gong, the ninth for tba., and the tenth and eleventh for two separate choir parts. Measures 69 and 70 show sustained notes with a crescendo line. Measure 71 shows a change in the bell part with a new note and a repeat sign.



Mother's wellcome
Growing space
Cryo sleep nite
Free settlers himn/prelude
Free settlers himn
Sequence C234/16eg14
The monitoring of a neutrino birth
Energy recharge sails
Loss space requiem
High frequency echos
The synthetic music lesson
Synthetic dreams
Covenant do you copy
The host
Message to earth
Epilogue